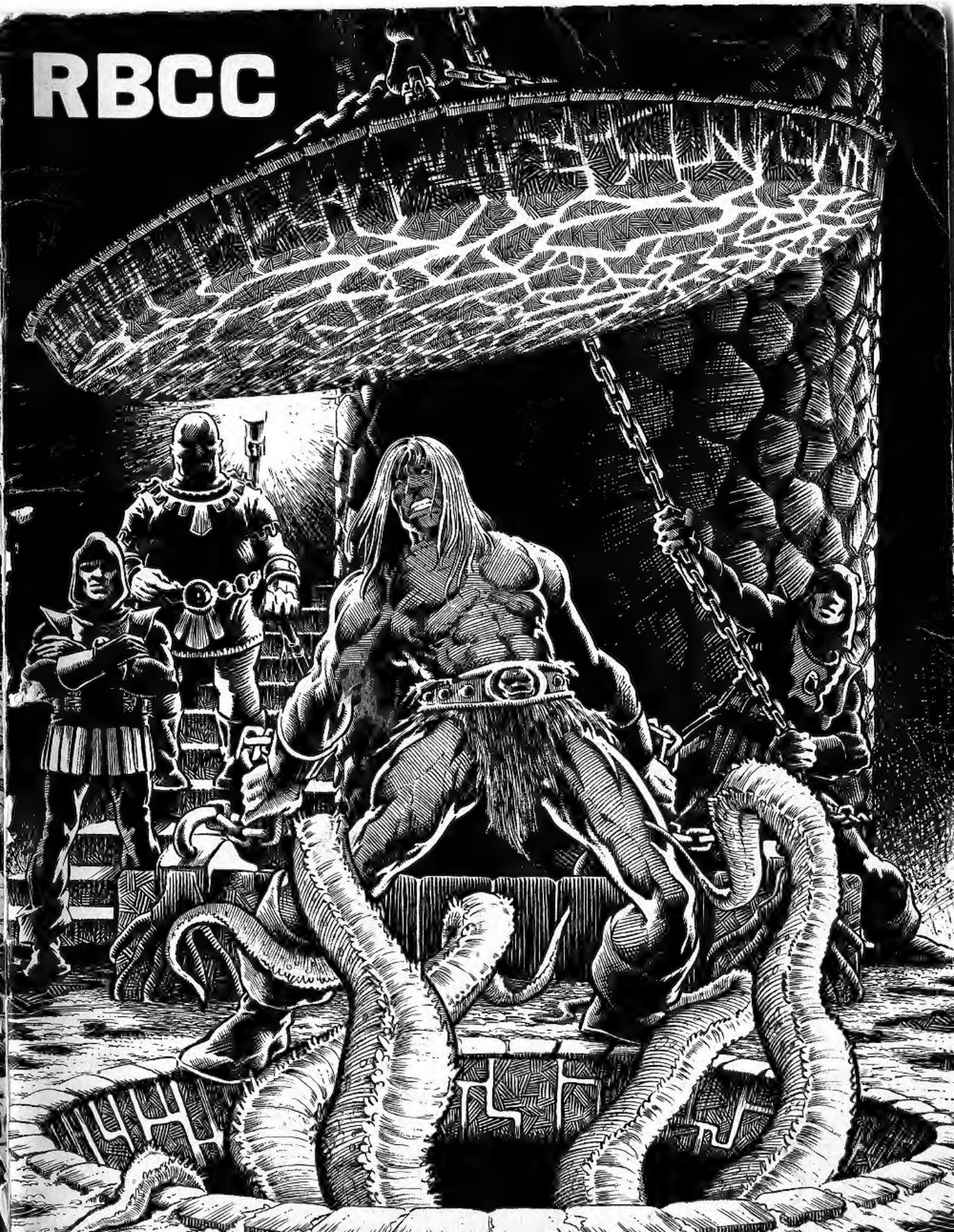
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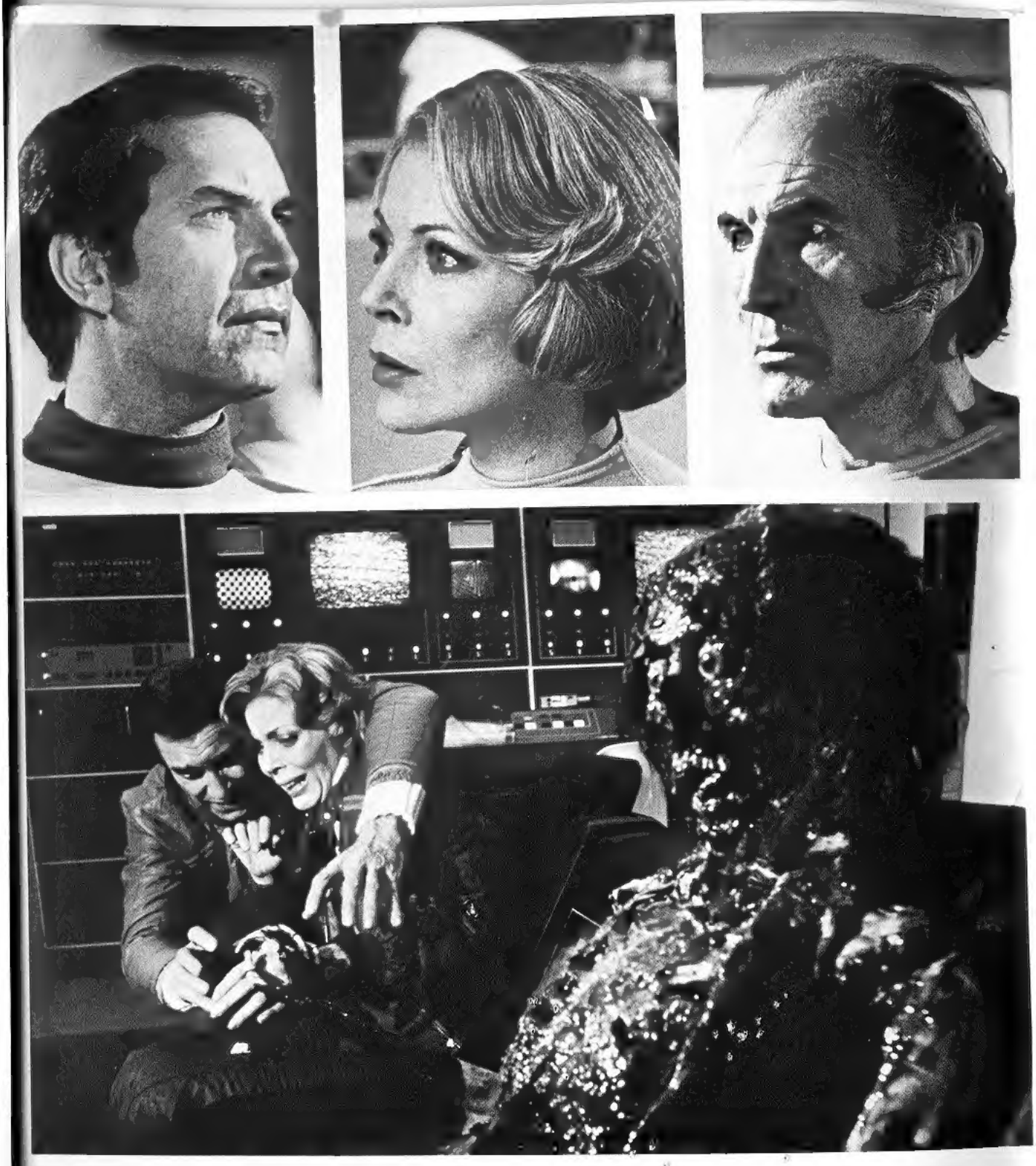

Commander Koenig (Martin Landau) and Dr. Russell (Barbara Bain) encounter terrifying events on their voyage through deep space and time. Scene from ITC's spectacular new series, SPACE: 1999.

SPACE: 1999

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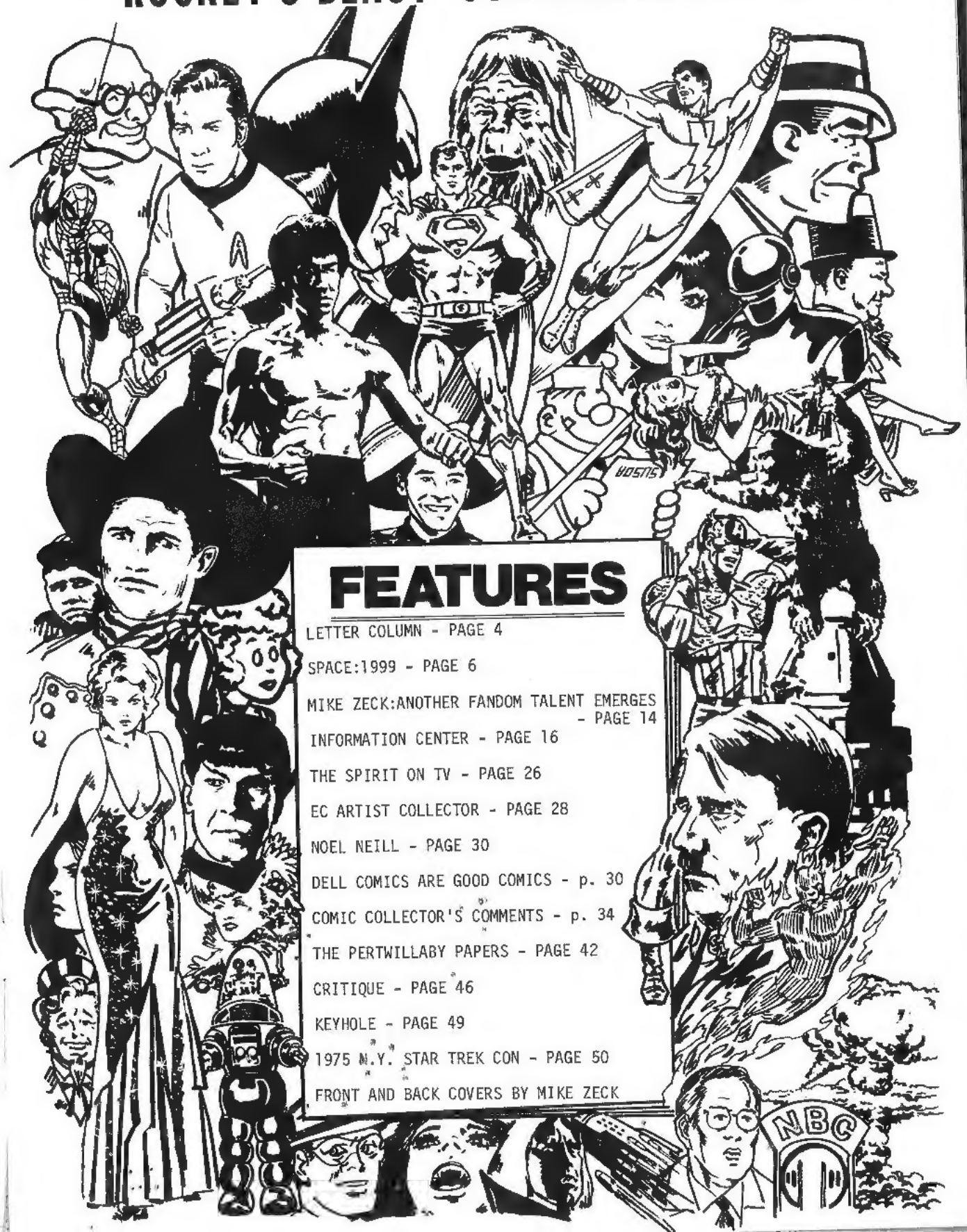
THE ROCKET'S BLAST COMICOLLECTOR NO. 119



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FRONT AND BACK COVERS BY MIKE ZECK

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $10.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

ONE QUARTER PAGE ADVERTISEMENTS: $5.50 per page - These ads are reduced to occupy 1/4 page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

SPECIAL CLASSIFIED ADS: 40¢ per 7 inch typed line - These ads are printed as is (not reduced in size). MINIMUM - $2.00

NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 1014 Salzedo, Apt. #2 - Coral Gables, Fla. 33134

CIRCULATION: 1500 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $5.00, 10 for $9.00, 15 for $13.00, 20 for $17.00
FIRST CLASS: 5 issues $6.50, 10 for $12.00, 15 for $17.50, 20 for $23.00
AIR MAIL: 5 issues $7.50, 10 for $14.00, 15 for $20.00, 20 for $26.00
SINGLE COPY: Third Class-$1.25, First Class-$1.75, Air Mail-$2.00

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 51, 52, 56, 57, 58, 70, 78, 90, 93, 94, 95, 96, 97, 99, 100, 101, 102, 103, 105, 106 107, 108, 109. 112, 113, 114, 115, 116, 117, 118

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #10, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: DAVID L. CARSON, JOHN ELLIS, DON ROSA, BOB SUSOR AND MIKE ZECK
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINE FOR THE NEXT ISSUE OF THE RB&CC IS JULY 11, 1975

RBCC BACK ISSUES

ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ORDER FOR $1.50 EACH FROM:
JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLORIDA 33134

#51-48 pages-Oddity Page by Ray Miller, "I Like Comics" by Russ Cochran, Space Ghost drawing by Jim Jones, article on collector George Swartz and more.

#52-52 pages-Horror cover by Dick Mosso, article on Superman TV show (one page), Oddity Page by Ray Miller, "Comic Books: A Study In Reality?" by William Parente, "Comicdom's Cult of Collectors" which shows old picture of Denny O'Neil & Roy Thomas, cover CAPT. MARVEL JR. #84 and more.

#56-68 pages-Wally Wood cover of Daredevil vs. Dynamo, Article on suit over name of Captain Marvel, Article on THE GREAT RADIO HEROES, and more.

#57-72 pages-John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages-Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#70-100 pages-Sword&Sorcery cover by Bob Juanillo, Comic Collectors Comments by Howard Siegel, final three pages of Don Newton's "The Savage Earth", RBCC Information Center by Ray Miller, and more.

#78-124 pages-Two color cover by Robert Kline of aliens, "Eyeing the Egos" by Jan Strnad, still from SPY SMASHER serial, full page Flash Gordon drawing by Reed Crandall, article on MIAMICON, Catwoman drawing by Don Newton, Comic Collectors Comments by Howard Siegel, Information Center by Ray Miller, and more.

#90-140 pages-Full cover by Don Newton of man on giant bat, "The Williamson Collector", Captain America drawing, Comic Collectors Comments by Howard Siegel, "Pulps" on The Avenger, "Cliffhangers" on THE FIGHTING DEVIL DOGS, and more.

#93-108 pages-Black Terror cover by Fantucchio, article on Multicon, "The Williamson Collector", Information Center by Ray Miller, Ghost Rider index, Comic Collectors Comments, SF IN REVIEW, "Pulps" on Horror Stories & Terror Tales, and more.

#94-100 pages-color cover of Warlock by Gil Kane, "Critique", "Pulps" on WEIRD TALES, Information Center by Ray Miller, "Premium Classics" by Rex Miller, Comic Collectors Comments, "Cliffhangers" on THE MYSTERIOUS DR. SATAN, "The Williamson Collector", Captain Marvel by Don Newton and more.

#95-124 pages-Don Newton cover of Zorro, "Critique", SF IN REVIEW, Information Center. Comic Collectors Comments, "The Williamson Collector", "Pulps" on WEIRD TALES (conclusion), "Cliffhangers" on DAREDEVILS OF THE RED CIRCLE and more.

#96-112 pages-Barbarian cover by Bob Juanillo, Capt. Marvel & Superman by Jim Jones, "Critique", "Premium Classics", Comic Collectors Comments, "The Williamson Collector", "Pulps" on THE SHADOW, more.

#97-100 pages-Full color cover by Don Newton of Daredevil vs. the Claw, "Critique", "A Twist of the Dial", "Pulps" on THE SHADOW (Part two), Comic Collectors Comments, Information Center by Ray Miller, part two of Capt. Marvel index, "Capt. Marvel Shazams Again" by Jay Maeder, "The Williamson Collector", SF IN REVIEW, and more.

#99-112 pages-Full color cover by Don Newton of Spy Smasher, "Cliffhangers" on DICK TRACY, Batman by Bill Black, SF IN REVIEW, Comic Collectors Comments by Howard Siegel, one page of Cannon & Sally Forth by Wally Wood, centerspread drawing of Capt. Marvel vs. Spy Smasher, "Pulps" on THE SHADOW (conclusion), "A Twist of the Dial", "Critique", and more.

#100-140 pages-Full color cover by Don Newton of Superman, "Koenig on Star Trek" by Walter Koenig, "An Index to the SFCA" by Larry Bigman (19 pages, including six of the RBCC's all time best covers by Robert Kline, Richard Corben, John Fantucchio, Wally Wood, and John Adkins Richardson), Information Center by Ray Miller, centerspread by Robert Kline of King Kong, "Premium Classics", Comic Collectors Comments, "Critique", "The Williamson Collector", SF IN REVIEW and more.

#101-84 pages-Bill Black cover of Capt. Marvel, article on old radio, "Critique", Comic Collectors Comments, Barry Smith drawing, Bill Black centerspread of an EC scene, Information Center, "Blackhawk" index, Frankenstein drawing by Don Newton, SF IN REVIEW, "The Williamson Collector", and more.

#102-104 pages-Color cover by Robert Kline of Nightmare and Sleepy, "Wood's World", "Williamson Collector", "Commando Cody, Sky Marshal of the Universe", Comic Collectors Comments, "Pulps" on DOC SAVAGE, Hannes Bok Portfolio, Information Center and more.

#103-124 pages-Full color cover by Morris Scott Dollens of an interplanetary scene, "Wood's World", "Focus On the N.Y. Con", Films Fantastique on THE FORBIDDEN PLANET, "Critique", SF IN REVIEW, "Pulps" on G-8, "The Williamson Collector", A look at Houstoncon, Flash Gordon page by Williamson from ad, Comic Collectors Comments, Information Center and more.

#105-112 pages-Full color cover by Morris Scott Dollens of Enterprise & Klingon Battle Cruiser, "Star Trek, The Way it Was", "Interview with Leonard Nimoy", "Wood's World", "Williamson Collector", "Pulps" on Otis A. Kline (part two), Comic Collectors Comments, Information Center and more.

#106-124 pages-Don Newton cover of The Phantom, "Films Fantastique" on THE THING, "Wood's World", Information Center by Ray Miller, "Williamson Collector", Capt. Marvel Jr. by Bill Black and more.

#107-100 pages-Color cover of Capt. Marvel, "Cliffhangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury, Comic Collectors Comments, Information Center, and more.

#108-96 pages-Full color cover photo from DAY THE EARTH STOOD STILL, "Films Fantastique" on THE DAY THE EARTH STOOD STILL, "Pulps" on Ray Bradbury (part 2), "Wood's World", First Information Center by Don Rosa, Robert E. Howard Index and more.

#109-104 pages-Conan scene by Mike Zeck is cover, "An Evening With Leonard Nimoy", "Nostalgia, What Is That?", Comic Collectors Comments, Information Center, indexes to AMAZING ADVENTURES, TALES TO ASTONISH, TALES OF SUSPENSE, and more.

#112-92 pages-Don Newton cover of Flash Gordon, "Films Fantastique" on 2001:A SPACE ODYSSEY, Houstoncon report, "The Williamson Collector", "Dell Comics Are Good Comics", Information Center by Don Rosa, index to second season of THE MAN FROM UNCLE, 1st season of THE OUTER LIMITS, THE CISCO KID movies, Showcase comics #1-50, "Critique" and more.

#113-88 pages-Cover by R.C. Harvey, "Adventures in Fandom", "The Williamson Collector", Information Center by Don Rosa, index on the third season of THE MAN FROM UNCLE, second season of THE OUTER LIMITS, titles of the SUPERMAN tv show episodes, Richard Corben index, Showcase comics #51-93 , Comic Collectors Comments, and more.

#114-80 pages-Cover by Berni Wrightson, Interviews with Carmine Infantino, Stan Lee and Roy Thomas, three page Namor strip by Mike Zeck, Ka-Zar and Conan illos by Mike Zeck, "The Williamson Collector", Information Center, indexes to tv's THE AVENGERS (1st season), THE MAN FROM UNCLE 4th season, the Atom comics, Dick Tracy four color index, Gyro, Daisy & Gramma 4-colors, and more.

#115-84 pages-Front cover of Jason & Hydra by David L. Carson, back cover of "Night On Bald Mountain" demon by Steve Fabian, interviews with John Goldwater, Leonard Darvin & Dr. Fredric Wertham, Dell Comics are Good Comics, the first "EC Artist Collector", "Wood's World", "An MLJ Comic", Information Center by Don Rosa, tv's THE AVENGERS 2nd season, the entire SUPERMAN tv series, "Otto Binder As I Remember Him" by C.C. Beck, and more.

#116-80 pages-Front cover of The Spirit by Don Rosa and the back cover of the Spirit by Mike Zeck, "The End of An Era" by William Parente, "EC Artist Collector' "Cinematically Speaking" on the Star Trek animation models, Dell Comics are good Comics", Information Center by Don Rosa, tv's AVENGERS 3rd season, Barry Smith index, Capt. America comics #1-40, WILD WILD WEST 1st season, Sherlock Holmes sound films & more.

#117-84 pages-Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.

#118-84 pages-Star Trek front cover by Mike Mckenney, back cover by Steve Fabian, "The Cage/The Menagerie: A Comparison", "Where No Man Has Gone Before", "Star Trek: Beyond The Pilots", "An Evening With Gene Roddenberry", THE PERTWILLABY PAPERS part two, Dell Comics Are Good Comics, Information Center by Don Rosa, index to Star Trek's first season, WILD WILD WEST 3rd season, and more.

EDITORIAL

FIRST OFF, I WANT TO MAKE SURE YOU ALL NOTICE THAT I HAVE MOVED...DOWN THE HALL. MY APARTMENT NUMBER IS NOW "#2" INSTEAD OF THE OLD "#10".

I SAID LAST ISSUE THAT MIKE ZECK'S ART WOULDN'T BE DISAPPEARING COMPLETELY FROM THE RBCC AND I MEANT IT, AS THIS ISSUE'S FRONT AND BACK COVERS SHOW WITH A VENGEANCE!

I FEEL I'VE PULLED OFF A COUP WITH THIS ISSUE'S ARTICLE ON "SPACE:1999" AS I KNOW OF SOME OTHER MAGAZINES WHO ALSO HAVE ARTICLES ON THIS SERIES IN THE WORKS BUT WHO HAVEN'T RUN THEM YET, ALTHOUGH I DOUBT THAT ALL OF THEM TOGETHER WILL HAVE THE SAME STILLS WHICH APPEAR IN THIS ISSUE. I WANT TO THANK MIKE CLARK AND MARK WIELAGE FOR ALLOWING ME TO BREATH DOWN THEIR NECKS (VIA JOHN ELLIS) AND GET THE MATERIAL TO ME IN TIME TO MAKE THIS ISSUE.

NEXT ISSUE WILL FEATURE A "FILMS FANTASTIQUE" ON "FORBIDDEN PLANET". YOU'LL RECALL THAT THE FIRST FILMS FANTASTIQUE COLUMN I DID WAS ON THAT FILM, BUT I'VE SINCE DISCOVERED THAT ONE OF THE SOURCES I USED TOOK ITS INFORMATION ENTIRELY FROM THE PRESSBOOK AND MUCH OF IT WAS PURE PUBLICITY BULL, BEARING LITTLE RESEMBLANCE TO THE TRUTH. THOSE ERRORS HAVE BEEN HAUNTING ME DUE TO THIS AND THUS I'LL BE COMPLETELY REWRITING THE ORIGINAL ARTICLE, DROPPING OUT THE INFORMATION I EITHER KNOW IS FALSE OR CAN'T VERIFY, AND WILL BE REPLACING IT WITH NEW INFORMATION, AS WELL AS COMPLETELY DIFFERENT AND MUCH MORE VISUALLY EXCITING STILLS THAN THE OLD ARTICLE.

NEXT ISSUE WILL FEATURE A DR. FATE FRONT COVER BY STEVE FABIAN, DR. FATE BACK COVER BY JOHN ADKINS RICHARDSON, AND AN ARTICLE ON THIS FAMOUS MYSTIC MASTER OF THE FORTIES BY RAY MILLER.

"CLIFFHANGERS" WILL BE RETURNING SOON AND WILL CONCENTRATE SOLELY ON THE COMIC AND SUPER HERO SERIALS (SUCH AS ROCKETMAN, DICK TRACY, THE MASKED MARVEL, ETC).

A FANTASTIC ARTICLE ON THE "SUPERMAN" TV SERIES IS SCHEDULED FOR RBCC #121 AND A SPECIAL SURPRISE WILL BE INCLUDED WITH IT THAT YOU WILL NOT BELIEVE.

"SUBJECTIVITY" IS STILL IN THE WORKS. DAVE CARSON INFORMED ME THAT HE HAS PUT OVER 100 HOURS OF WORK IN THE STRIP IN AN EFFORT TO PRODUCE THE VERY BEST HE IS CAPABLE OF DOING, BUT STILL WASN'T ABLE TO GET ENOUGH DONE TO GET INTO THIS ISSUE. DAVE SAID THAT IF HE DECIDES THAT HE CAN'T TRULY DO THE STRIP JUSTICE, THAT HE WILL ALLOW ME TO TURN IT OVER TO YET ANOTHER ARTIST RATHER THAN DELAY IT FURTHER. I'M AFRAID THAT IF I DO DELAY IT ANY FURTHER BEFORE PART TWO APPEARS, THAT YOU'LL HAVE FORGOTTEN WHAT PART ONE WAS ABOUT!

I SPENT A LONG MEMORIAL DAY WEEKEND IN TAMPA ATTENDING A MINI-CON AND VISITING FANS. I HAD THE PLEASURE OF MEETING MARK WIELAGE THERE AND HE HAD THE PLEASURE OF FINALLY SEEING THE RBCC AGAIN AFTER A LONG DELAY AS THE POST OFFICE HAD BEEN MYSTERIOUSLY DIVERTING HIS COPIES TO PARTS UNKNOWN (I THINK THAT'S IN THE PANHANDLE). ANYWAY, THROUGH THE HAZE, THE THINGS I REMEMBER THE MOST ABOUT THE TRIP ARE "RON RICO", THE TRASHMEN, AND THIRTY-SIX HOURS OF UNRELEASED BEATLES' MUSIC.

YE (NOW OLDE) EDITOR - JAMES VAN HISE

* * * * * * * * * * * * * * *

HEY LOOK! I GOT MY FIRST CRANK LETTER!

Dear Mr. Van Hise:

Your latest issue of the RBCC #117 was a disgrace. Your publication of the artwork from "Subjectivity" was obscene. Don't you know that people under 18 read your magazine? You even have obscene ads in your magazine. [EDITOR'S NOTE: EH?] If this isn't stopped, I may report your fanzine to the post office. Remember what happened to E.C. Comics? Undergrounds? You may be next. Think it over next time. Your time may be running short.

Unsigned (no doubt due to his courage of convictions) but mailed in Pennsylvania.

THIS SOUNDS LIKE THE SAME RUMMY WHO WROTE D.C. AND MARVEL URGING THEM TO TAKE ACTION AGAINST STERANKO BECAUSE OF HIS "OBSCENE" SUPERGIRLS CALENDAR. THEY THOUGHT HE WAS NUTS TOO. I'M NOT ABOUT TO DEFEND WHAT I THINK IS SO HARMLESS AS TO NOT NEED DEFENSE AGAINST SOMEONE WHO LACKS THE COURAGE TO SIGN HIS NAME TO HIS BELIEFS.

* * * * * * * * * * * * * * *

Dear Jim,

RBCC #117 was the best yet! I really can't see how you manage to continuously improve issue after issue. The loss of Mike Zeck will be sorely felt, I'm sure, but it's always good to see artists of Zeck's caliber enter the pro ranks. Perhaps he will be able to continue doing those fabulous illustrations such as the one on page 42.

MORE DON ROSA ART!! [RIGHT ON. CHECK OUT LAST ISSUE AND THIS, NOT TO MENTION THE FUTURE] The Pertwillaby

Papers is fantastic [IF YOU THINK ITS BEEN FANTASTIC SO FAR, YOU WON'T BELIEVE THE FINAL INSTALLMENT NEXT ISH], and I hope you will continue to use his talents in the future.

All this and two Wrightson covers, to boot! It just bears out what I've been telling my friends in fandom - the RBCC is the best buy in fandom. Keep on keepin' on Jim--yer doin' a great job.

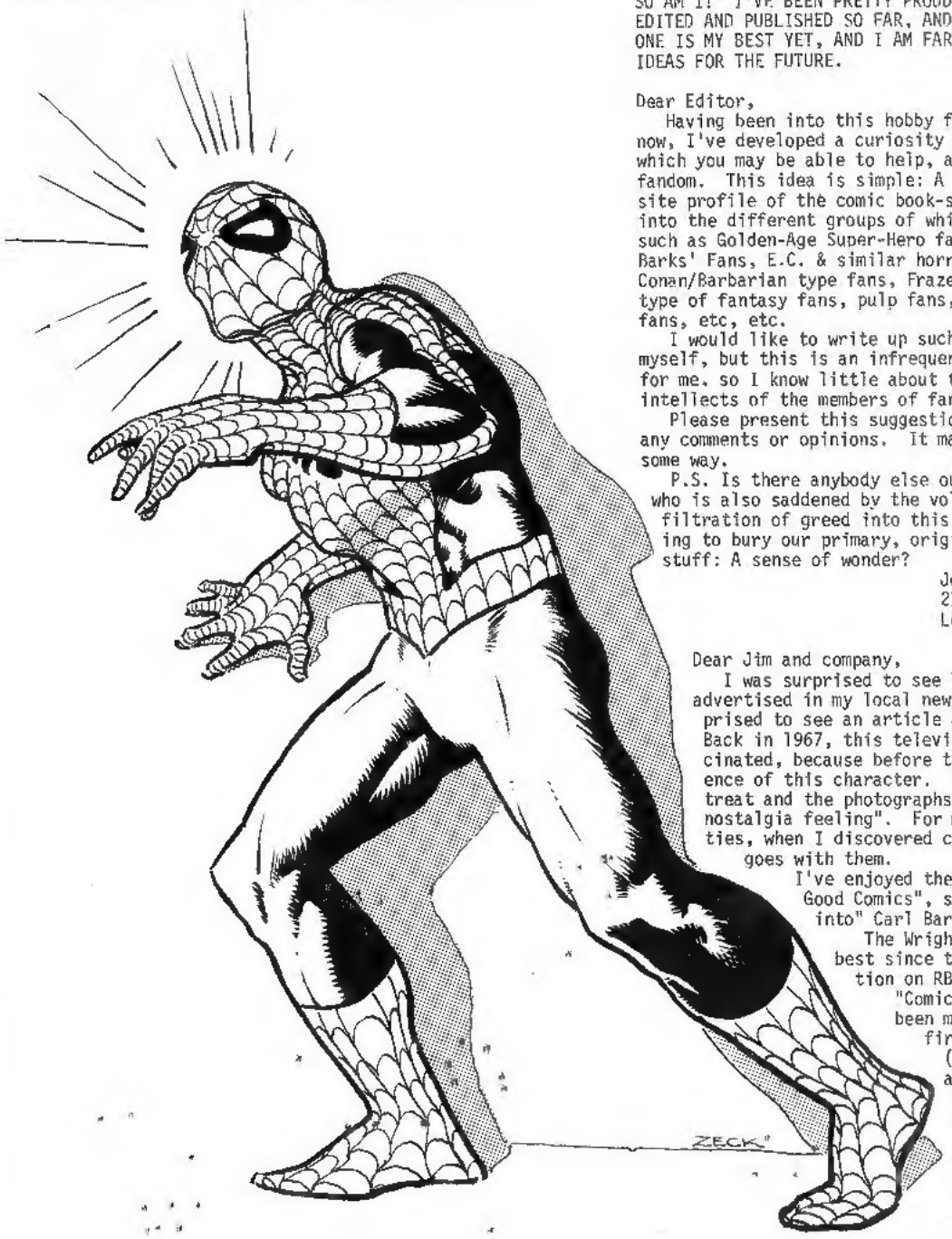
Thanks again,
J. Anthony Wike
104 Grimes, UNC
Chapel Hill, NC 27514

Dear Jim,

Just received #118 - fantastic! Usually when I see that an issue of anything is devoted to one subject - I'm weary of reading it - afraid of boredom. #118 left me wishing that the ads would have been replaced with more articles and that the issue would have been larger.

Many thanx to D. Rosa--great info, very enjoyable column - love it!!

Gerald Tilley
314 W. 25th Street, Apt 3
Cheyenne, Wyo. 82001



Dear Jim:

Thanks for your greatest year! I'm ready for another one!

Thomas H. Miller
212 Douglass Street
Reading, Pa. 19601

SO AM I! I'VE BEEN PRETTY PROUD OF THE ISSUES I'VE EDITED AND PUBLISHED SO FAR, AND I THINK THAT THIS ONE IS MY BEST YET, AND I AM FAR FROM RUNNING OUT OF IDEAS FOR THE FUTURE.

Dear Editor,

Having been into this hobby for about eight years now, I've developed a curiosity about something which you may be able to help, as a major figure in fandom. This idea is simple: A psychological composite profile of the comic book-sci-fi-fantasy fan into the different groups of which fandom is made, such as Golden-Age Super-Hero fans, Marvel Fans, Barks' Fans, E.C. & similar horror comics fans, Conan/Barbarian type fans, Frazetta/Williamson/Wood type of fantasy fans, pulp fans, underground comix fans, etc, etc.

I would like to write up such a series of profiles myself, but this is an infrequent and solitary hobby for me, so I know little about the personalities and intellects of the members of fandom.

Please present this suggestion to your readers for any comments or opinions. It may prove beneficial in some way.

P.S. Is there anybody else out there besides myself who is also saddened by the voluntarily encouraged infiltration of greed into this hobby that is threatening to bury our primary, original interest in this stuff: A sense of wonder?

John Kent
2709 Canfield Avenue
Los Angeles, Calif. 90034

Dear Jim and company,

I was surprised to see THE GREEN HORNET movie advertised in my local newspaper and even more surprised to see an article about it in the RBCC. Back in 1967, this television series had me fascinated, because before then I knew not the existence of this character. Your article was a real treat and the photographs brought back the "old nostalgia feeling". For me, nostalgia is the sixties, when I discovered comic books and all that goes with them.

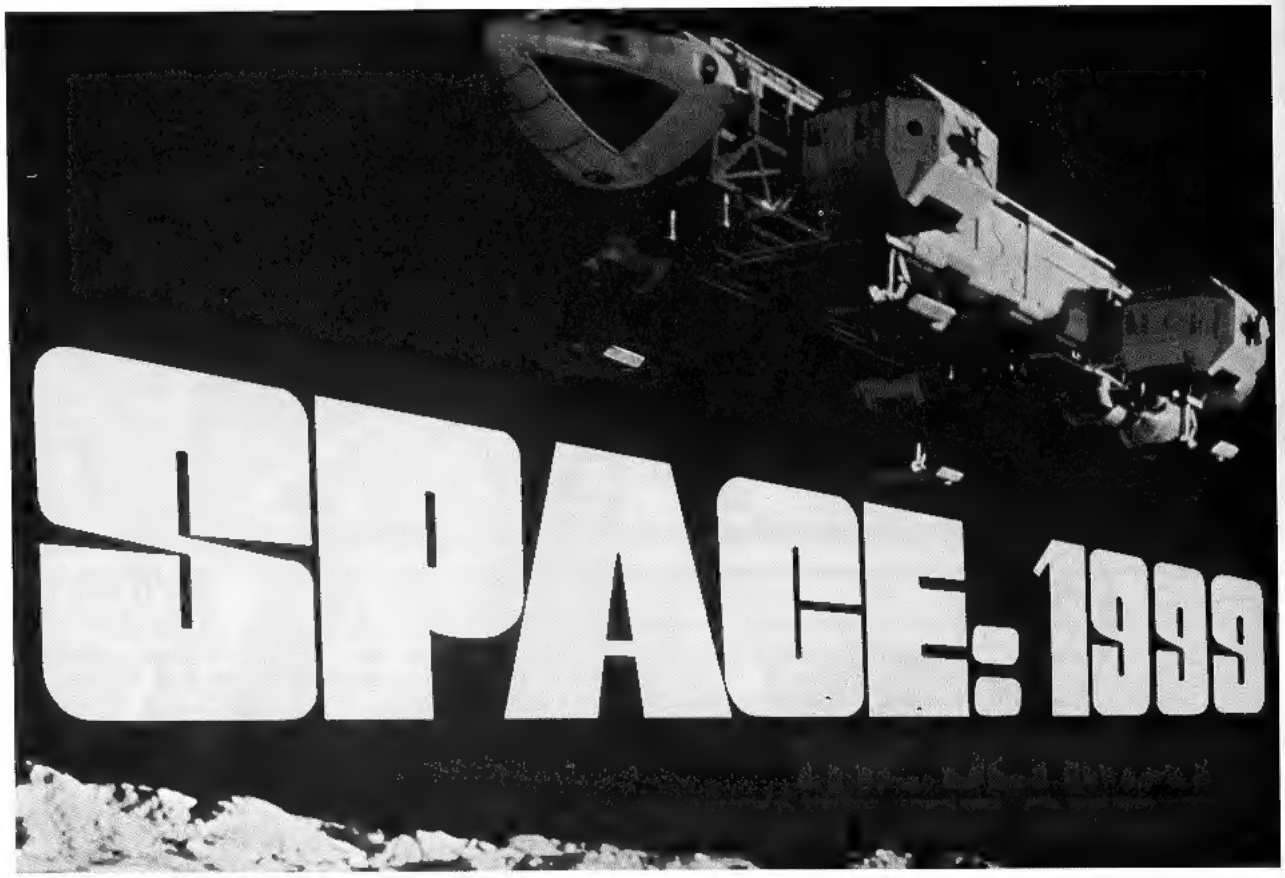
I've enjoyed the column "Dell Comics Are Good Comics", since I am trying to "get into" Carl Barks and Donald Duck.

The Wrightson color cover is the best since the Doctor Strange rendition on RBCC #80.

"Comic Collectors Comments" has been my favorite column since first reading it back in #71 (1970), and the Pertwillaby Papers is what makes the RBCC both fannish and entertaining.

Keep up the good work! I mean it!

Harland Ronning
608 Avenue H. South
Saskatoon, Sask. CANADA



THE WORLD OF GERRY AND SYLVIA ANDERSON

BY MIKE CLARK & MARC WIELAGE

Both Mike and myself have been interested in the "Supermarionation" TV shows of the Andersons for years; these series, including "Supercar", "Fireball XL-5", "Stingray", "Thunderbirds", "Captain Scarlet", and the more recent "Joe 90" were all done with marionettes, which has prompted more than one critic over the years to remark on the "wooden acting" in their programs, but Mike and I love every minute of 'em.

All their productions have displayed remarkable camera techniques, especially when you consider their many problems in working with miniature sets, depth of field limitations, explosive charges, etc. In fact, each episode is practically an education in itself in the art of special-effects production.

As the years went by, Mike found his yearning to someday visit them increase steadily until he finally decided to attempt a visit to England last June. His primary reason for going was to get a glimpse of their latest series, "Space: 1999", supposedly the most expensive space science fiction series ever made for TV. He learned it was being filmed at Pinewood Studios in Slough, Bucks, about 15 miles outside of London.

And as Mike tells it: From Tampa I called ATV (the Anderson's TV distributors) and arranged to gain entry to the studio. They were fairly cordial on the phone, and seemed to indicate that there would be no problem with my having a short visit.

Four days after arriving in a miserable mid-June Paris, I crossed the English Channel (not received on American TV) in a very bumpy and uncomfortable hovercraft. Had it only been on strings like in the Anderson's films, it would have been a much smoother ride. Anyway, I arrived in London on Saturday and could not arrange a visit until Monday.

Monday morning I called the ATV people and announced "Here I am. I've come thousands of miles to see Space: 1999...now when can I come to the studio?". I was politely informed that the studio had shut down the preceeding Friday for a three-week break. Although this somewhat dampened my hopes of actually seeing the show filmed, there would still be a lot to be learned from visiting the studio and observing the set construction, the lighting, and any other things I could take in. The uncooperative woman I had talked to on the phone told me she knew of no one who could show me through, and that the sets were probably already torn down for cleaning and storage. For three days I dickered with this person (she never invited me up to her office for

a person-to-person chat) about getting me into the studio, but she steadily maintained that the place was absolutely shut down and no one would be there.

After traveling 3,000 miles only to hear this, I was crushed. Ten years of waiting, all for nothing. (I thought to myself--what would Marcus do in a situation like this? No, that would only cause an international incident...) I had to think fast. My stay in England had been cut short four days due to reservation problems, so I had to either make my move on Wednesday or go home empty-handed. I made a last-ditch effort to reason with the ATV lady, but was refused help again. That clinched it. I had tried their way. Now mine was the only way left.

I ran down to Slough in a train and caught a cab at the station out to Pinewood Studios, only a mile or so away. I knew that what the promotion lady had told me was untrue--no studio ever shuts down completely. There are always some people drifting in and out as I had learned from experience at the TV stations I've worked for. But the immediate problem: how could I get in without an appointment? I didn't even know the layout of the place; how could I ever find Century 21 Productions (recently changed to Group 3 Productions) in the mammoth Pinewood lot? As the cab drove down a quiet British country road, I found myself recognizing parts of it from viewing past episodes of U.F.O., as they had used some of it for exterior footage. Minutes later, I found myself at the studio's front gate. Paying the driver, I quickly walked from the cab and confidently entered the studio. No one stopped me; apparently, being an American, I naturally walked through the right-hand side, which to the British is the exit. A lucky break. I continued walking past the office buildings down a road to the sound stages. "Pinewood is really not a big studio at all," I thought. Suddenly, from out of nowhere, there came a loud "Hello". I looked up into the face of a Pinewood security guard. Thinking fast, I asked him in my most natural-sounding American accent where I could find Group 3 Productions. He pointed out the way, and I breathed a sigh of relief as he quickly departed. "This may be easier than I thought," I decided.

I continued my walk, past the wood-work shop, the traveling matte department (in which, incidentally, was a futuristic vehicle that turned out to be from the recent "Golden Gun" Bond film), and on down until... there it was. Huge red brick buildings. Stages L and M. Wow. The parking spaces I walked through were clearly marked "Gerry Anderson"..."Sylvia Anderson"... "Reg Hill"...and the rest of the Group 3 people. I half-expected to see Supercar parked in one of them, but no such luck. I quickly made my way to a large door labeled: SPACE:1999. NO ADMITTANCE WITHOUT PERMISSION FROM THE PRODUCTION MANAGER. I bravely walked through. A turn, and then another large door. I nearly fell over from surprise, for there was an incredible huge space station interior, sprawling over most of the studio's floor. It was at least three stories high and fifty feet long, with a bright orange floor. The walls were transluscent plastic and a wood-like material, totally white, back-lit from behind. It had numerous alcoves and medical areas on one side, while I saw "missle silos" and a "nuclear reactor chamber" on the other. On the floor was another caution sign: "DANGER --RADIATION". On the second level was a second control room and walkway; walls of phony-looking lights and intricate-looking equipment abounded. I tried tak-

BELOW: CHRISTOPHER LEE (CENTER) FROM AN EPISODE OF "SPACE:1999".

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8

M
NO VISITORS, UNDER ANY
CIRCUMSTANCES, ALLOWED
WITHOUT WRITTEN PERMISSION
FROM PRODUCTION MANAGER.
SPACE (M)

ABOVE: NUCLEAR DISPOSAL AREA ON THE MOON.

ing a few pictures with my concealed miniature camera, and although the light was rather poor and most of them didn't turn out well, you'll get the general idea of the set from the pictures shown here. I was hesitant to take too many pictures, as any second now a guard might glimpse my activities.

The set was apparently base lit by the walls themselves (via hidden photoflood bulbs) but also by scrimmed cyc lights from above; also, there were mostly large 5,000 watt lights (5k's) in their large grid. The space station s" viewports showed a reddish "Mars"-type exterior, though I was later to learn that the series takes place on our own moon. I wondered how it would appear on TV; the overall effect was fantastic. In short, at least the sets (designed by Bob Bell) were really great and were as visually exciting as they appeared functional.

I later went to the Anderson s offices; their secretary couldn't really tell me more than I already knew, but it was great to look around. A production schedule there showed only nine episodes as being completed from Nov. '73 to June '74. They seemed to be taking great pains in all phases of this production, overcoming the few faults of "U.F.O. and The Protectors", taking their time and obtaining a large budget as needed for a top-quality show.

I learned that all special effects production was done at the Bray studios about eight miles away; however, time was short and I was unable to visit Derek Meddings and crew over there. I bid a hackneyed fond farewell to the studio and went back to the airport to quickly catch my flight to Tampa.

Marcus again: Well, Mike returned and told me his sad story of being unable to watch Space.1999 in production; at least he was able to talk with the people there and look around the studios for awhile. But the question still uppermost in our minds remained· what was Space.1999" all about? We both had heard rumors of Martin Landau and Barbara Bain starring in the series, along with various guest stars from week to week. We also knew that the show had a fairly high budget, as mentioned in a Variety press release.

All of our questions were answered a few months later when the ITC salesman from New York came to WTVT, the station Mike and I work for. We managed to miss his appearance, but I did talk at length with our program director about the show. He had been very impressed with the pilot episode he had viewed; the special effects, he said, had been top-quality, the acting was believable, and as a whole was a far cry from the mediocre UFO program we had run a year earlier. He was anxious to get back to the salesman to work up a deal to the series, but evidently fate had it that our station wasn t meant to have it. The salesman had explained to our program director that due to the high quality (and budget) of the show, it would cost around $750 a run (that s for every time we air a single episode). The PD told him that we would have to think about it, saying that that was much higher than he had expected and that he would speak with the salesman the next day on the matter. (To give you an idea of the cost of "Space:1999" let me mention that "UFO" was only $350 a run, less than half of this show.) After conferring with the other station executives, he decided that he would go ahead and purchase the show. Despite the high price, he was certain that we could obtain enough sponsors for the show to justify its cost. Imagine his surprise when he called the salesman, telling him of our acceptance of their terms, only to be told that the ITC rep had just sold the show to one of our competing stations. what a slap in the face.

In any event, the PD did consent to explaining the basic plot of the' show The time (you guessed it) is September of 1999. Our civilization has progressed to the point where we have colonized the moon, and even have a large city there called Moonbase Alpha in

which live 3ll men and women of all races and countries. On the opposite side of the moon is an enormous nuclear disposal area in which many nuclear weapons from Earth have been stockpiled in the interests of peace, along with miscellaneous bits of atomic waste. Anyway, as our story begins, personnel from Moonbase have been sent to investigate ominous signals warning that the piles of atomic waste may be active. Sure enough, in "the most devastating explosion in the history of mankind", the accumulated energy causes this nuclear garbage dump to explode, ripping the moon from Earth's orbit and hurtling it on an odyssey deep into space. Menawhile, back on Earth, the sudden departure of our moon from its Earth orbit wreaks havoc with our tides and weather, and in a few short days of tidal waves and earthquakes, our planet is utterly devastated. Out of all humanity, only 3ll men and women are left, determined to survive on their small planetoid as it journeys through space (ala Argo City). According to press releases, they will be "pitted against forces of nature so extraordinary, life forms so strange, environments so hostile, that their unexpected space odyssey (does Kubrick know about this?) is beyond the grasp of human comprehension. Hopefully this doesn't apply to the viewers. There are 24 brand new, network-budgeted, network quality, first run space science-fiction hours on 35mm color film, with reportedly the most outstanding special effects ever seen in television and "seldom seen in feature films'; "special effects that can only be shot on 35mm, not 16mm and not (pshaw) videotape.

It will star Martin Landau as Commander Koenig, leader of Moonbase Alpha; Barbara Bain as Dr. Helena Russell, Chief Medical Officer, and Barry Morse (Lt. Gerard on the fugitive) as Professor Victor Bergman, head scientist of Moonbase. The large (18" square!) promotional brochure given to the program director mentioned that the show was custom-made for American television, with 'all of the elements necessary for a successful American TV series...with American stars, American Directors, American writers, and American talent of the very best." This six and a half-million dollar series has a budget for each episode in excess of $275,000, the highest budget for an hour series ITC had ever committed in twenty years of production and the highest budget for a space science-fiction series in the (gulp) history of television. (Of course, Star Trek's 1966 budget of $200,000 an episode might be worth more today due to inflation, but they do win out on that one by a technicality.)

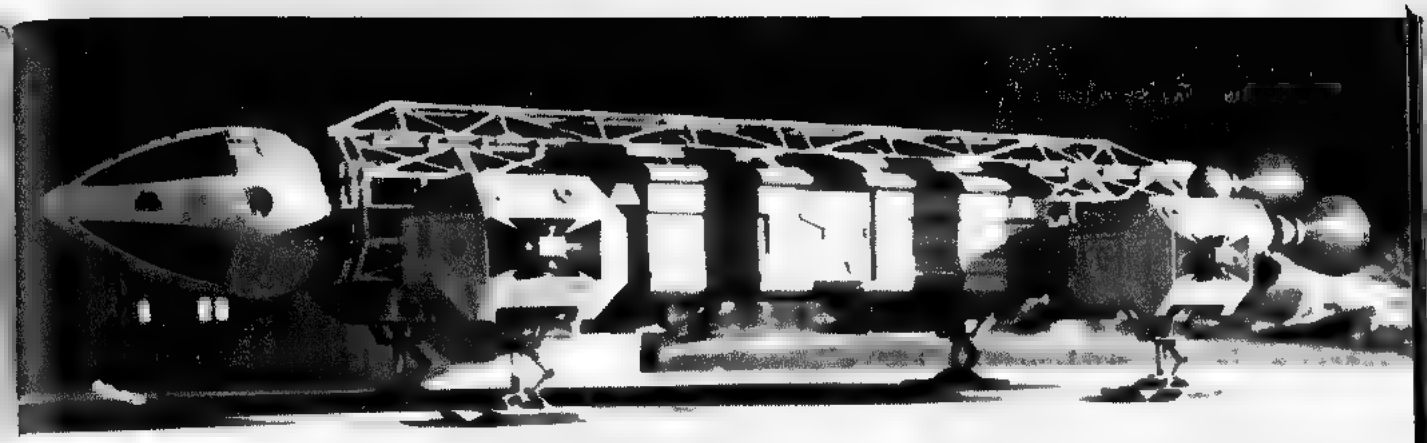
Directors already signed up for the series include Lee Katzin (Mannix & Mission: Impossible), Charles Crichton (The Avengers), Ray Austin (The Saint), and David Tomblin (The Prisoner); Writers include "leading science fiction writers" and American pros including George Bellak (The Defenders, Cannon). Costumes will be designed by Rudi Gernreich (I look forward to seeing Barbara Bain in a topless bathing suit), and sets by Bob Bell and Keith Wilson. In fact, the show is said to have more sets--both interior and exterior--than any other series has ever had, with new planets or locations in every episode.

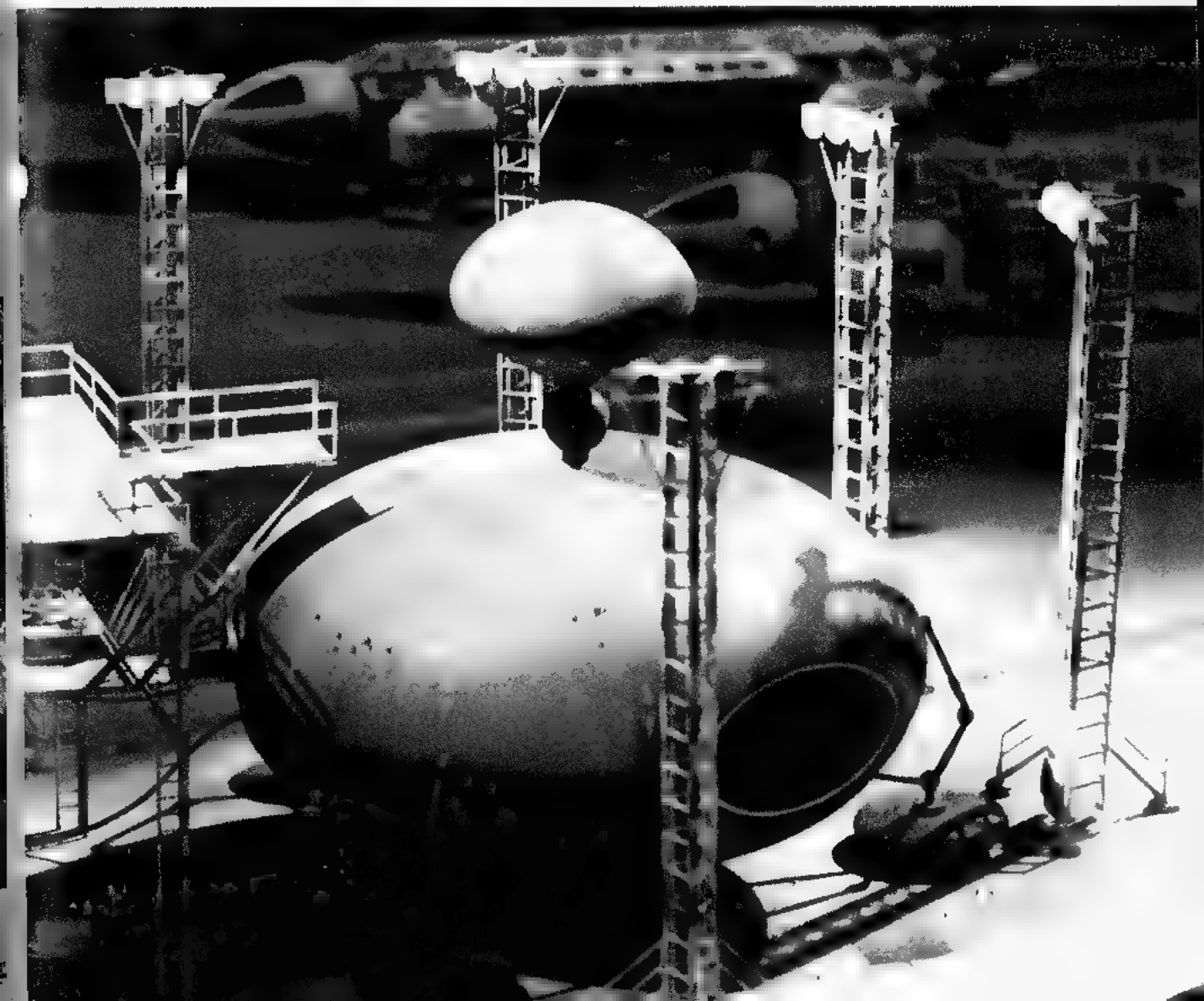
Hopefully, the above hype will prove true ITC's oft-stated claim of Space·1999 being 'The Ultimate Adventure Series." We'll find out soon, when local stations around the country begin showing the series this fall.

PAGE 8 SHOWS A PICTURE OF THE VAST MOONBASE ALPHA; PAGE 9 SHOWS TWO OF THE MOONBASE PERSONNEL INVESTIGATING THE OMINOUS SIGNALS EMANATING FROM THE ATOMIC DUMP; PAGE 10 SHOWS THE ENTRANCE AND A SET OF "SPACE:1999'; BELOW LEFT ARE THREE PROPS SITTING OUTSIDE THE SOUNDSTAGE WHILE THE STILL NEXT TO IT SEEMS TO SHOW THE SCENE THEY WERE USED IN; AND AT RIGHT ARE TWO OF THE SPACE SHIPS USED, THE TOP ONE USED ON THE MOON, AND THE BOTTOM SHOWS A CAPTURED ALIEN SHIP.

Commander Koenig (Martin Landau) struggles against an unknown and deadly force on an alien planet 14 hours of flight years from earth in an attempt to rescue his landing party.

SPACE·5



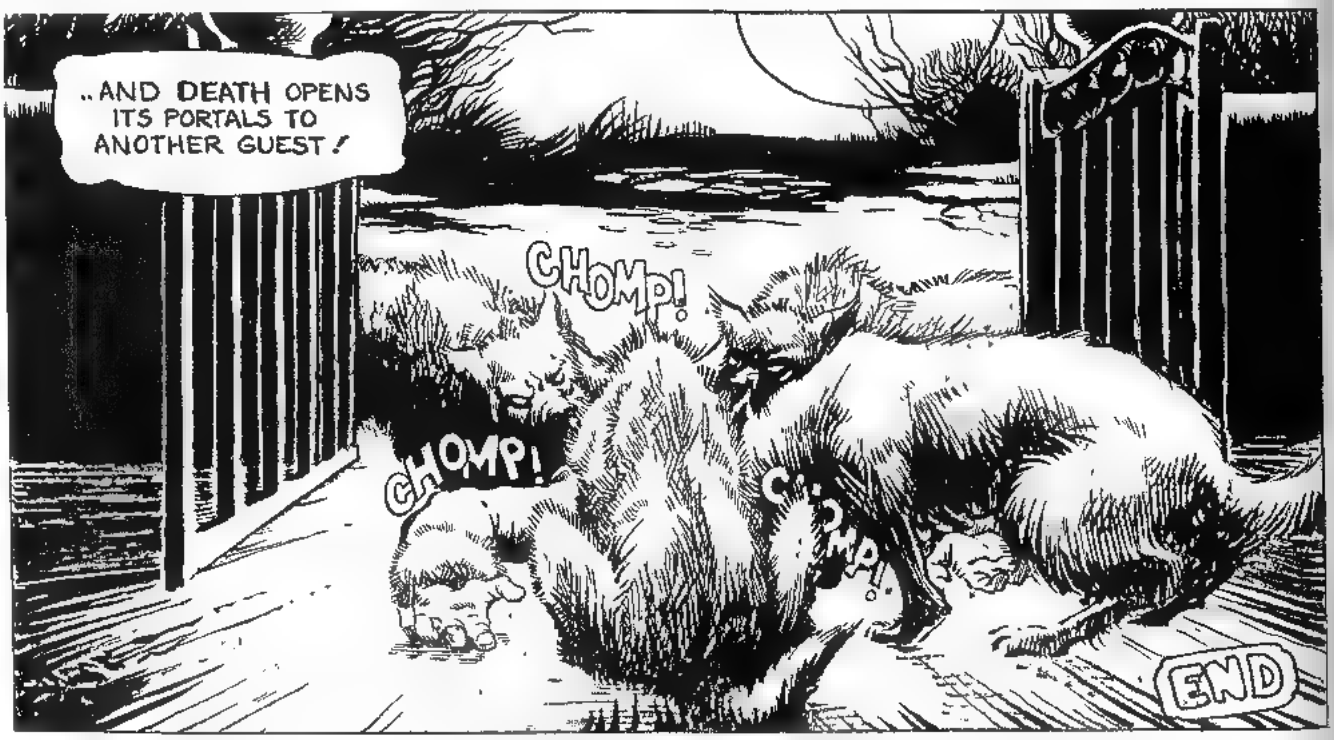


MIKE ZECK: ANOTHER FANDOM TALENT EMERGES

Many of the professional artists in the comic field today rose from the ranks of fandom. Names which come immediately to mind are Berni Wrightson, Don Newton, Mike Kaluta, Jim Starlin, Dave Cockrum and others. The most recent fan artist to be added to this list of accomplished talent is Mike Zeck. Just slightly over a year ago Mike was completely unknown to most of fandom until he had a Conan cover appear on RBCC #109. After I took over the RBCC with #113 I immediately sought out Mike for more work. He provided me with several recent drawings he'd done as well as a three page Sub-Mariner strip he'd drawn several months earlier for a portfolio of art he'd submitted for consideration to Marvel. Although this helped him sell a couple full page drawings to them for the black & white magazines, little else happened. He secured text illustration work with Charlton comics and did a number of these until February when they sent him a six page script to see how he could handle a strip. It was a werewolf strip titled "That Old Gang Of Mine". They made it clear that should they be dissatisfied with the results, that that would be it. But they weren't dissatisfied and in fact immediately sent him two more scripts.

One interesting side note on this first strip they sent Mike to do is that the ending struck me as rather heavy for a Charlton strip. The script indicated sound effect noises "Chomp, Chomp" and the hands of the dead man's body being visible as the wolves devour him. But Mike drew it as it was described and after submitting it the editor wrote back and said he liked it very much but that they d have to remove the chomping sound effects from the last panel as well as the visible hand. Eh?!

Since when does an editor edit a script after it's drawn? Needless to say, Mike was learning the eccentricities of comic book editors. Below I've printed that last panel as Mike originally drew it. It will be slightly altered when Charlton prints the entire strip, sometime this summer.



The second script they sent him, titled "Only A Toy" concerns a hijacking. The script described scenes with a man having his head split by an axe and another being run through with a lance. Mike knew that no matter what the script said about their explicitness, that the editor would change it after it was drawn, so Mike used shadowing and angles to make them acceptible. Panels from this strip appear on this page. You might notice that the plane's pilot resembles a rather well known actor. This is not an accident.

Other strips Mike has drawn for Charlton are The Obsessed", a gothic tale; two one page fillers which are unsigned (one about a giant spider web and the other about a TV which turns a man off); and "Distress" which is an excellent sword & sorcery tale and spans 5 pages. And by the time this appears in the RBCC Mike will already have drawn another. His strips will start appearing soon in the new titles MONSTER HUNTER and SCARY TALES, probably the second issues, as well as other titles. Watch for them!

But this is not all! Marvel comics telephoned Mike and has commissioned him to draw a Solomon Kane story for KULL AND THE BARBARIANS. The two page werewolf strip I mentioned I had last issue, Marvel wants to use for the first two pages, and Doug Moench will write a story to go with it. Thus that strip won't be appearing in the RBCC after all due to Marvel wanting it. As of this writing Mike had not yet received the script (that's how recent this news is) so that strip will undoubtedly not be appearing before this fall or winter.

Mike has quite an artistic range, as he can draw superheroes or horror with equal effectiveness. The back cover of RBCC 117 was accomplished largely by Mike imitating Wrightson as he used a Wrightson pencil drawing owned by a local fan as the base, traced the central figures and inked them, and then added the entire background. I then had Mike sign both names himself to identify the art.

Mike's artistic career is really starting to move. I predict that a year from now what Mike has already done will appear minor compared to what he will have achieved by then. What do you think?

Hi.

My 1st' problem of opening this column each issue seems to have been solved. There seems to be a number of RBCC readers who either don't read very carefully or quit reading this column when they reach the "index section" (and I can't blame them for that). But those bishoes think that Jim Van Hise is some sorta' super-being who writes and draws EVERYTHING in RBCC!!! They send all their questions, remarks, etc., to Jim in Florida (and naturally don't include the "required" remittance of 10¢ stamps). Actually, I don't require any particular number of stamps to be sent in with questions - I answer questions that are accompanied by NO stamps (and that happens a LOT) - but simply be-it-known that this chore does entail quite a bit of correspondence, and I'd rather not have' pay for the privilege to answer questions since I.C. is produced for free to begin with. At any rate, allow me to go through the following song and dance:

RBCC Information Center answers questions on comics, TV, movies, pulps, SF, etc.; questioners are encouraged to send along some arbitrary quantity of 10¢ stamps to help cover correspondence; I'd also appreciate any corrections and additions that readers might have, plus suggestions for index possibilities. There ARE a few types of questions that I'd rather not answer: coverless-comic-identification (because those type queries have absolutely ZILCH "mass appeal"), "how-much-is-it-worth" questions (because, believe it or not, that is NOT what this hobby is all about!), and, no for movie & TV stars, "where-are-they-now" or queries about their personal lives (because I'm not Rona Barrett). But if anyone can find any questions that don't fit into those categories, please send them along with some 10¢ stamps, corrections and/or additions to ME (not Jim Van Hise) at:

Rona Dan Reed , 7410 Woodhill Valley Rd.; Louisville, Ky.; 40222.

I sure hope you'll take me up on that because I haven't been receiving many questions lately. In fact, I had so few questions on hand this month that I thought I'd clear my shelves of all the queries that have been laying about around sh'ere that I haven't been able to answer. Hopefully, some knowledgeable reader will leap to the rescue.

BRASTIC FUBARS? I've been called down on a few by artist & Atlas expert Jim Vadeboncoeur (I misspell his name on purpose for a change; that'll learn'm to publicly humiliate me!): In my 1st' issue of the Harvey hero line of the mid-sixties, I stated that BLAST OFF #1 was a reprint from their old RACE FOR THE MOON comics. Actually, BLAST OFF featured stories that were"on the shelf" when RACE FOR THE MOON folded at #3, so that was NOT a reprint issue. Also last issue I did a quick run-down of Steve Ditko's career; took that out the proverbial window and substitute this resume -- Ditko's first work was in Prize's BLACK MAGIC #27 (Nov.'53); he was with Prize during 1953,'54 & 55, Charlton during 1954,'57 &'58, St.John in 1957, Atlas during 1956,'57,'59 and into the Marvel era; and Stevie D. was with A.C.G. for a while also.

MINOR INACCURACIES? When I was asked last issue who did the art in King's FLASH GORDON #7 I said I didn't know, but I guessed that it might have been reprints from Austin Briggs dailies (I'm getting cautious! When I admit it's a guess then ya' can't say it was a Dracula [illegible] I'm [illegible] that it was a Briggs reprint, but the [illegible] the cover is wrong & it is guessed the reason why the reprint[illegible] issue, and the 4 was reprinted in prints in #9 & 10, were so poor was that those issues were reprinted from Italian reprints! After reprinting from reprints, a lot of the detail (and script & dialogue) was lost in the process.

COMIC BOOK HALL of FAME

This month I've received three nominations!

Tom Watkins says his all-time favorite comic was UNCLE SCROOGE #7 ("The 7 Cities of Cibola") brought to us by the greatest genius of the comic strip, Uncle' Carl Barks (I just thought I'd smook that in...I hadn't said it lately.,

Bruce Schroeder lists his favorites as SPIDER-MAN #31-33, FANTASTIC FOUR #11, HULK #6, and SPIDER-MAN ANNUAL #1.

Paul Kidd names GREEN LANTERN #76, DETECTIVE #400, CONAN #5, and [illegible] #7 as his all-time favorites.

Mystery writer Max Allan Collins nominates MARK OF ZORRO/A CONAN #5,30 and SILVERTIP/A CONAN #4,91 as the all-time greatest comics; (and the reasons for these nominations prove to me what a great mystery writer Max is!; Max, as you may know, is the author of a series of spiffy crime novels in which one of the heroes is a comic book collector!

And finally, Lester Dumillier lists FANTASTIC FOUR ANNUAL #5, SPIDER-MAN #122, and SILVER SURFER #1 as his favorites.

ADDITIONS.

Jim Vadeboncoeur (spelled right this time, sue?) tells us that the "Vitamin B-1" character that R.C.Harvey was seeking data on a few issues back was actually "Vitamen - the Boy with the B-1 Complex" who appeared in HEROIC comics #35 and sometime thereafter. This cartoony-style strip by C.W.Winter featured a big dumb type who used vitamins to acquire his powers, whilst wearing his "costume" that consisted of a red feather placed behind his ear for no discernable reason.

Max Collins & Matt Schrieber both sent in lists of places that Rand Holmes' art has been featured other than the spots I'd mentioned: WHITE LUNCH COMIX #1, ALL-CANADIAN BEAVER COMIX #1, SLOW DEATH #5 & 6, TALES OF THE BEANLEY CON (convention book), and the Winter'75 issue of NIGHTTIMES magazine.

And now we move into this proliferation of unanswered queries:

JOHN STEEL -- Springfield, Pennsylvania

I WOULD LIKE TO SEE A LISTING OF ALL THE VARIOUS COMIC-BOOK PUBLISHING COMPANIES THROUGHOUT "HISTORY".

Say, that's one of the most interesting questions I've ever received. In fact, such an interesting index would fill an interesting book were I to attack it in the proper manner listing pages active, titles published, various addresses, etc., etc. And ol' Jerry Bails will be devoting the 4th volume of his great WHO'S WHO OF AMERICAN COMIC BOOKS to this very subject;but in the meantime, this issue's index section features an alphabetical listing of simply the names of all the various companies and--shall--or tax-dodge names that have ever been listed as publisher in the indicia strip inside the comics.

WALTER SCHOENS, JR. -- Orange, New Jersey.

I DOSTA' QUESTION. IN WHICH ISSUES OF 'STRANGE TALES' DID DR.STRANGE APPEAR???

The answer to that one takes up a bit less space than the answer to the previous query. Dr.Strange was in STRANGE TALES #130, 131, & 114 - 168.

HENRY YEO -- Ontario, California.
COULD YOU LIST THE COMIC BOOK WORK OF WARREN TUFTS (KNOWN PRIMARILY FOR HIS NEWSPAPER STRIPS OF "CASEY RUGGLES"-- 1949-'55, AND "LANCE" -- 1955-'60)???

Here's a list of the only Tufts material I'm certain,?, of: ZORRO #1037(4-COLOR,, #8-14, Gold Key #3 & 4.
RIFLEMAN #2-5, 7-9 & 18. HOW THE WEST WAS WON (movie comic).
KORAK #12 & 13. HIGH CHAPPARAL #1. WHAM-O GIANT
DRAG CARTOONS magazine (1964). Recent DC mystery stuff?

BLAIR HEMSTOCK -- Toronto, Ontario, Canada
DO YOU KNOW THE ARTISTS FOR THE COVER AND GREEN ARROW & AQUAMAN STRIPS IN 'MORE FUN' #104. (JULY-AUG. 1945)???

That issue hold some strange fascination for you? The cover is by Henry Boltinoff, the GA strip is the work of Maurice Del Bourgo; and the Aquaman strip is by Louis Cazeneuve.

DO YOU KNOW THE COVER ARTIST FOR 'GREEN LANTERN' #9(FALL 43)?

That was Hawkman artist Sheldon "Shelly" Moldoff.

GREG ROBERTSON -- Des Moines, Iowa.
WHAT ISSUES OF WHAT COMICS HAD CAPT QUICK, SANDOR OF THE SECRET SERVICE, 17-20 ON THE BLACK, DON DRAKE, GIANT HAWKES, SHE, AND BLOOD PEARLS & CASTAWAY ISLAND???

What we have here are characters from the first series of ADVENTURE comics back when it was titled NEW #1 Dec.1935) to #11, and NEW ADVENTURE #12(Feb.'37) to #31.
Capt.Quick was in NEW #1,2,4-12,14-20,23-25, he was later portrayed by Roger C. Carmel for those new Marathon candy bar TV commercials! (?)
Sandor was in NEW/NEW ADVENTURE #5-27. 17-20 on the Black was in #1-13 (as Jim Gale in #13). "She"was in #6-12,14-22. Blood Pearls was in #2-13. But I can't find any data on Don Drake or "Giant Hawkes".

STEVE JOHNSON -- Boulder Creek, California.
COULD YOU MAKE AN INDEX OF ALL THE APPEARANCES OF THE LEGION OF SUPER-HEROES???

That would be a nice index, but since I'm too lazy to sit down and search through every page of every "Superman family" comic of the last 15 years, I thought I'd write to Harry Broertjes of the Legion fan-magazine LEGION OUTPOST and ask if he might just happen to have such a listing on hand. Harry does, but he's planning on utilizing it himself this summer in THE HANDBOOK OF THE LEGION OF SUPER-HEROES...so I recommend any interested parties watch for the publication of this tome.

DAVID CLARK -- Walnut Creek, California.
HOW ABOUT DOING A CORRELATION BETWEEN THE HEROES WHO HAVE TEAMED UP WITH BATMAN IN 'BRAVE & BOLD' AND THEN LOST THEIR OWN SERIES SHORTLY THEREAFTER???

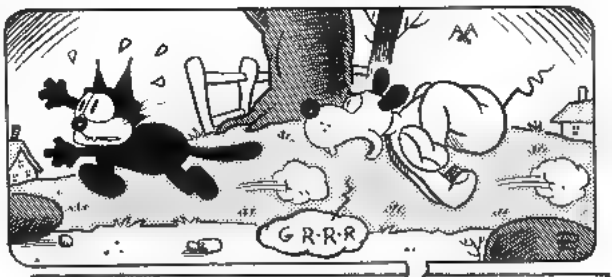
At first, this sounded like a pretty clever idea for a rather novel index. Y'know, suggesting that the Batman's alliance is the kiss-of-death for a character and that Mr.Steed and Mrs Peel should be called in to investigate ("Mrs.Peel...we're needed..."). But on closer examination, what you've suggested (that a character's own series is discontinued soon after he is teamed with the Batman in BRAVE & BOLD) simply isn't true! The only instances of this happening were B&B #79,Sept.'68) when Batman teamed with Deadman who lost his series in Jan. 1969; B&B #80 (Nov.'68) with the Creeper who lost his title in March 1969; and lastly B&B #109(Nov.'73) with the Demon who was ousted in Jan '74. No other characters have lost their own series' within less than halfa' year of their teaming with the Batman And since he often teams with characters who have LONG since lost their own titles, or have never even had their own titles in recent years (Wildcat, Green Arrow, Black Canary, , etc.) your theory seems to fall apart. In fact, Batman's kiss seems to be anything but death when recent "co-stars" are given their own titles AFTER they've appeared with him (the Joker, Manbat). And Robin has NEVER been repelled by the Bat man's kiss (at least if we're to believe Dr. Freddy Wertham).

KING AKERS -- Wichita Falls, Texas.
WHO WAS THE MANHUNTER IN ADVENTURE'#73 & PAUL KIRK MADE HIS DEBUT IN #58???

You're obviously referring to my ADVENTURE character-index of a few issues back. To recap, Paul Kirk had a strip in #58-72, and the Manhunter (alter ego:Paul Kirk) appeared in #73-92. But I'm told (and I don't claim to understand it any better than you do) that these two Paul Kirk characters had no relationship to one another whatsoever. * *

WHAT IS THE SOURCE OF THE CHALLENGERS STRIP IN'BRAVE & BOLD'#113?

"The Man Who Conquered the Challengers"(with Multiman) was originally in CHALLENGERS OF THE UNKNOWN #14(June/July 1960). By the way, unless I receive a flurry of letters with opposing suggestions, I may well do a CHALLENGERS index in the next issue hm?



JOHN FISHEL -- Jacobus, Pennsylvania.
WHAT ISSUES OF 'THE FUNNIES ,'NEW FUNNIES' & 'POPULAR' DID FELIX THE CAT APPEAR IN & DID HE APPEAR IN ANY OTHER COMICS OTHER THAN HIS OWN TITLE & 'INKY & DINKY'???

Walp, funny animals (other than Disney's, is a field in which I wish-to-Crom I were better versed. My childhood loves were the funny animals, but I never got back into 'em when I began collecting in earnest. But I understand that Felix was in POPULAR #98-142 (at least) and he was NOT in FUNNIES #14-64 if that does anything for you.

C.KRAFCHAK -- Buffalo, New York.
WHAT ISSUES OF 'TOMAHAWK FEATURE ART BY FRED RAY..,AND WHICH TELL THE ORIGINS OF "STOVEPIPE","KAINTUCK","LONGRIFLE", AND/OR "FRENCHIE"???

Virtually ALL Tomahawk artwork from the beginning till just a few years prior to cancelation was by Fred Ray except for an occasional strip by Bruno Premiani or Nick Cardy As for the second part of your question, again, instead of sitting down & searching through 140 issues of TOMAHAWK(not to mention WORLD'S FINEST & STAR SPANGLED) I'd rather see if a reader might have such data readily on hand (aren't I lazy?,.

WHO WAS THE ARTIST IN 'BLACK CAT' #63???

This issue featured reprints from earlier issues featuring the adventures of that all-time great heroine, Black Cat. The art was by Lee Elias.

PLEASE INDEX THE "ZORRO" BOOKS BY JOHNSTON McCULLY.

I would if I could but I can't so I won't. Anyone else?

NELSON COREY - Waymart, Pennsylvania.
IN THE STERANKO 'HISTORY OF THE COMICS' THERE IS MENTION MADE OF A "PLASTIC MAN" DAILY STRIP CAN YOU TELL ME ANYTHING ABOUT IT???

No...but I hope somebody can -- I'm real interested too!

I RECALL A 'JIMMY OLSEN' FROM THE LATE '50S WITH A STORY ABOUT A GENIE WHO APPEARED IN PLACE OF SUPERMAN EVERY TIME JIMMY USED HIS SIGNAL WATCH ANY IDEA WHAT ISH THIS WAS???

This question is presented as a public service to show how I might be tricked into identifying a coverless comic (easy there, Nels! Only kidding - I trust ya'!). That was "Jimmy Olsen's Two Super Pals" in JO #23 (Sept. 1957,.

J.B.CLIFFORD, JR. -- Miami, Florida.
WHO DREW "MARY JANE & SNIFFLES" IN 'LOONY TUNES'? IT SEEMS TO BE THE SAME ARTIST AS DID THE 'PETER WHEAT' GIVE-AWAYS STARTING ABOUT #16.

Y'got me.

WHEN DID "LITTLE BAD WOLF" START IN 'WALT DISNEY'S COMICS & STORIES'??? WAS THIS THE FIRST APPEARANCE OF THE FEATURE?

The first WDC&S to feature Lil' Bad Wolf was #52(Jan.1945), and at the risk of once again emplanting my lower appendage into my oral cavity, I'll say that WAS his first appearance.

RICHARD CENTOLA -- Barrington, New Jersey.
DID THE GOLDEN AGE DAREDEVIL EVER AGAIN APPEAR IN HIS MAGAZINE AFTER HIS BRIEF CAMEO IN #69???

No.

THE RECC CAPT.MARVEL SPECIAL SAYS A "GEORGE PAL" WAS ONE OF THE WRITERS IS THIS THE SAME GEORGE PAL WHO PRODUCES FILMS?

No.

CAN YOU DESCRIBE THE ORIGIN OF STRAIGHT ARROW???

Yes.

HOW LONG DID THE SYNDICATED "WONDER WOMAN" STRIP LAST? DID ANY OTHER WELL-KNOWN SUPER-HEROES (OTHER THAN SUPERMAN & BATMAN) APPEAR IN THE STRIP???

Uhh...

DAN WALENT -- Tampa, Florida.
DOES ANYONE KNOW THE FINAL #'S OF 'TV SCREEN CARTOONS' OR 'PETER PANDA'?(THE PRICE GUIDE IS INCORRECT IN ITS DATA.)
WHO DREW THE "PUSS & POOCH" STRIP IN 'LEADING SCREEN'#60?

GARTH WETZEL -- Sharon, Pennsylvania.
CAN YOU LIST THE "DR.JOHN SILENCE" STORIES BY ALGERNON BLACKWOOD??? HOW MANY OF THESE WERE COLLECTED IN JOHN SILENCE: PHYSICIAN EXTRAORDINARY(1908)???

Jeez! Tawk about sumpthin' that's beyond my ken!

PHILIP G. MOREAU -- San Diego, California
I'VE RECENTLY HEARD OF A SERIES OF "LONE RANGER" NOVELS BY FRAN STRIKER PUBLISHED BY GROSSET & DUNLAP CAN YOU LIST THE TITLES? IS THE AUTHOR A MAN OR WOMAN???

I know that Fran was of the male persuasion...but I can't find anyone who can supply a list of the novels.

And now for this vast "Audience Participation" section I warned you would be coming up...

SPRING CLEANING

JEFF GORRELL -- Gainesville, Florida.
WHO DREW 'MOTHER GOOSE/4 COLOR'#41, 'TINY FOLKS/4 COLOR'#60?
WHAT STORIES DID BILL BRADY DRAW FOR 'FAIRY TALE PARADE'???
WHO WAS THE FIRST HENRY HAWK ARTIST???

RODNEY SCHROETER -- Random Lake, Wisconsin.
CAN YOU TELL ME THE ARTIST ON "FORCED LANDING" IN CHARLTON'S 'WAR HEROES' #26???
HOW ABOUT A JAMES BAMA PAPERBACK-COVER INDEX???

J.B.CLIFFORD -- Miami, Florida.
BAILS' 'WHO'S WHO' MENTIONS SOME COMIC CREDITS THAT I'D LIKE TO PINPOINT AS TO EXACT ISSUE TITLES & NUMBERS: BERNIE KRIGSTEIN AT NOVELTY (1947), FAWCETT,'48), DC('48), MLJ(PRE WWII), AND PINES ('48)? AND HARVEY KURTZMAN AT QUALITY ('43-44), PRIZE ('40S), FOX(LATE '40S), DC(LATE '40S)???

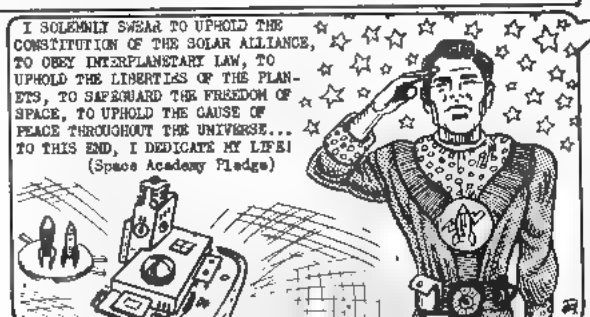
CHARLES SEELEY -- Kenmore, New York.
WHO DID THE ART IN THE FOLLOWING COLOR COMICS??? #505, 588, 650, 699, 709, 723, 784, 900, 997, 1060, 1156, 1157, 1213?

I can't recognise any of those artists, but allow me to make a statement that I've been dieing t'make for years: THERE IS NO SUCH THING AS ANYTHING TITLED 'COLOR' COMICS!!! That has been a fandom myth for about 12 years! You're obviously referring to 4-COLOR comics! 4-COLOR featured the title (in small print) "4 COLOR" on the cover of issues #1-99; after this point this lil' subtitle was dropped but at NO time did the comic EVER refer to itself as"COLOR"comics. Ol' Bobby Overstreet lists them in his GUIDE as"COLOR"..but he never could give me any reason why he chose to call them"COLOR" There's no more reason to call them "COLOR" than ARTICHOKE comics or PIPE WRENCH comics! This"COLOR" myth was created out of pure ozone! In fact, the technical title of the series was ONE-SHOT as indicated at the bottom of the splash page. F'instance, a Donald Duck issue would have the code "D.D.O S."(DONALD DUCK ONE-SHOT). Bob tells me that in the 1976 GUIDE he'll list 4-COLOR comics under 4-COLOR...but in the meantime, the error has crept from the pages of the GUIDE into such books as DISNEYANA and others! Tsk, tsk.

So please, fandom-at-large, HEAR ME: there is not nor has there EVER been anything called "COLOR" comics from Dell!!!!!!

STAN MOLSON -- Kitchener, Ontario, Canada.
WERE THERE MORE GOLD KEY ISSUES OF THESE TITLES THAN THE FOLLOWING: 'MIGHTY MOUSE'#144-165; 'MUTT & JEFF'#107-115; 'NANCY & SLUGGO'#147-192;'TIP TOP'#213-222???
DO YOU HAVE ANY INFO ON THE ARTISTS ON 'TOM & JERRY' COMICS OF '50S???

SUE COOK -- Beaumont, California.
I'D LIKE TO KNOW WHICH ISSUES OF 'SIX GUN HEROES' CONTAIN SMILEY BURNETT STORIES.


I SOLEMNLY SWEAR TO UPHOLD THE CONSTITUTION OF THE SOLAR ALLIANCE, TO OBEY INTERPLANETARY LAW, TO UPHOLD THE LIBERTIES OF THE PLANETS, TO SAFEGUARD THE FREEDOM OF SPACE, TO UPHOLD THE CAUSE OF PEACE THROUGHOUT THE UNIVERSE... TO THIS END, I DEDICATE MY LIFE!
(Space Academy Pledge)

PULPS

No new questions - just some additions to that pulp-hero paperback-reprint index I did last issue. Greg Jackson says that there were at least 22 "Phantom Detective" reprints from Corinth. And Paul Mina sends this list of additional pulp-hero reprint series:

Jongor of Lost Land 3 books; Prof.Jameson(SF): 4 or 5 books.
Masked Rider: at least 26 reprint books; Rio Kid: about 6;
Jim Hatfield, Texas Ranger: more than 20 reprint editions;
plus several Otis Adelbert Kline reprints(Jan of the Jungle, etc.)

TELEVISION HALL OF FAME: these nominations have been made for the all-time greatest single TV series episodes...

Mark Trost's favorite was the two-part "Batman" debut: "Hi-Diddle Riddle - Smack in the Middle"(Jan.12 & 13, 1966). It's hard to believe that that was nearly 10 years ago!...I'm getting old...

Andy Fallner (who checked me out on this issue's new Trivia question) liked the "Once Upon A Time"/"Fallout" two-parter of that all-time greatest series "The Prisoner"! And "The House That Jack Built" episode from "The Avengers".

Richard Wright's favorite is the "Oddyssey of Flight 33" from "Twilight Zone".

Paul Magli nominates "Wild Wild West"'s "Night of the Man-Eating House", "Outer Limits"'s "Demon With the Glass Hand" and "Star Trek"'s "City on the Edge of Forever" (obviously a Harlan Ellison fan).

Max Collins names "Star Trek"'s "All Our Yesterdays".

And Lester Boutillier nominates the first 3 episodes of "Get Smart!"?

Earl Blair, Rich Wright, Paul Mina & Greg Jackson all sent in the cast for "Tom Corbett, Space Cadet", one that stumped me last issue: Roger Manning.Jan Merlin; Astro:Al Markham; Capt.Strong:Ed Brice; and Joan Dale:Margaret Garland.

Ken Wong, in reference to an old query, tells me that although there were, as I'd said, only 13 episodes of "The Starlost" syndicated in the states, there were 16 in all," shown outside the states. The titles:

#1"Voyage of Discovery"
2:"Lazarus From the Mist"
3:"Goddess of Calabra"
4:"The Pisces"
5 "Children of Methuselah"
6:"And Only Man Is Vile"
7:"Circuit of Death"
8."Gallery of Fear"
9:"Mr.Smith of Manchester"
10."The Alien Ore"
11."Astro-Medics"
12:"Implant People"
13:"Return of Ore"
14:"Farthing's Comet"
15:"Beehive"
16:"Space Precinct"

PAUL NAGLI -- Bellflower, California.
GIVE ME AN INDEX OF WILLIAM BENDIX'S APPEARANCES ON TV AND IN THE MOVIES.

See SIR! Paul and all Trekkies please turn to index section.

JOHN STIFL -- Springfield, Pennsylvania.
WHAT WAS PHINEAS T. BLUSTER'S NEPHEW'S (OR SON'S?) NAME ON THE "HOWDY DOODY SHOW"???

I haven't the slightest! I DO recall the name of Mayor Bluster's Spanish-speaking brother: Don José.

BOB REED -- Commerce City, Colorado.
I WAS AMAZEDSTRUCK BY THE COMPLETENESS OF YOUR ANSWER CONCERNING THE CREDITS ON THE "HARDY BOYS" SERIES ON THE "MICKEY MOUSE CLUB"! CAN YOU DO A SIMILAR JOB ON "SPIN & MARTY"???

Thanx to the Disney Archives and Dave Smith, sure thing -- executive producer:Walt Disney; producer:Bill Walsh; director: William Beaudine, Sr.; screenplay:Jackson Gillis, based on the book "Marty Markham" by Lawrence Edward Watkin.
cast-- Spin Evans:Tim Considine; Marty Markham:Dave Stollery; Col.Logan:Roy Barcroft; Bill Barnett.Harry Carey, Jr.; Ollie: Lonnie Geer; Perkins:J.Pat O'Malley; Ambitious:B.G.Norman; Speckle:Tim Hartnagel; Freddie:Roger Broaddus; Pinky:Jim Carlsen; Biff:Dale Hartleban; Louie.Brad Morrow; Russell the Muscle Dee Aaker; Joe Sassy Ogg; Rick:Pat Miller; Al Brand Stirling; Frank:Stan Jones; Gerald:Bucko Stafford, George:Sammee Tong; Spike:Bill Waters; Doctor:George Eldridge; Freddie's mother: Betty Hanna; Joe's mother:Connie Van; chauffeur.Tom Martin.

RICH MATTHEWS -- Charleston, West Virginia.
WHAT WAS THE NAME OF THE NBC SHOW BASED AROUND AN APARTMENT BUILDING? IT CONSISTED OF 3 30 MINUTE COMEDIES UNDER THE 90 MINUTE TITLE.

Ah...remember it well! "90 Bristol Court" was a 90-minute NBC Monday night series concerning different people living in the same Southern California apartment-motel (à la Neil Simon's "Plaza Suite"). The 3 seperate sit-coms remained intact from 10/5/64 until 12/28/64, when all but the first expired (it finished the season). The only character seen in all 3 segments was Cliff the handyman (Guy Raymond).
"Karen", 26 episodes; Karen Scott:Debbie Watson; Steve Scott: Richard Denning, Barbara Scott Mary Laroche. In a truly unique series idea, we have a teenager who lives with(now get this) her parents and lil' sister (clever, eh?).
"Tom, Dick & Mary"; 12ep.; Tom Gentry:Don Galloway; Mary Gentry:Joyce Bulifant; Dick:Steve Franken. Two newlyweds share an apartment with a bachelor friend to cut costs.
"Harris Against the World"; 13 ep ; Alan Harris:Jack Klugman. Kate Harris:Phyllis Perry, Billy Dave Macklin. DeeDee:Claire Wilcox [illegible] Hollywood studio executive & family

I'D APPRECIATE ALL THE DATA YOU HAVE ON JACK BARRY'S "WINKY DINK". I HAVE A DIM MEMORY OF DRAWING ON MY TV SET!

That's about all I can recall myself., This was a kid show of the early-mid '50s, hosted by Jack Barry, with kid "panelists" and limited-animation "Winky Dink" segments. The unique aspect was that we kids at home could place a clear-plastic screen on the TV screen and, by drawing on said screen, help Winky out of his various scrapes. (I recall having my wrist clopped more than once for cutting the placement of the plastic screen before launching my crayola attack.,

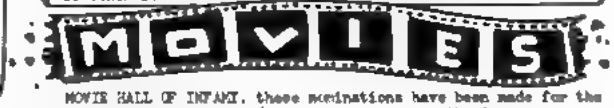
WHAT ABOUT THE EARLIEST PRIME-TIME SERIES THAT I REMEMBER WATCHING, "THE AQUANAUTS"?,WHO STARRED, AND WHY DID THEY MYSTERIOUSLY RE-TITLE IT "MALIBU RUN"???

"The Aquanauts" was another Ivan Tors SCUBA adventure series similar to his classic "Sea Hunt"! Episodes #1-13 starred Keith Larsen as Drake Andrews and Jerome Thate as Larry Lake. Keith was replaced in #14 by Ron Ely as Mike Madison. The failing series was retitled "Malibu Run" with #19 because the producers figured justifiably that, after all, why should the viewers hafta' watch a series named "Aquanauts" when they could be watching the very same series under the title "Malibu Run", as I'm sure you'll agree(?). Another regular was Charles Thompson as the Captain; the series lasted 32 episodes in all.

RICHARD CENTOLA -- Barrington, N.J.
WHEN DID THE FIRST & LAST EPISODES OF "JACK PEARSON OF THE TEXAS RANGERS" WITH JOEL MACREA AIR??? I dunno'...
DID JACK BENNY EVER PLAY A DRAMATIC PART AT ANY TIME???

To my knowledge there was only one such instance, and even then Jack was playing the part of a famous comedian. The 1/3/62 episode of "Checkmate"("A Funny Thing Happened To Me On The Way To The Game", featured Jack as Jack Bowen, who is asked to be guest of honor at the Pioneer Bowl football classic, unbeknownst to Jack, someone (Fred Allen?) has placed a bomb in his suitcase, and regular characters Prof.Carl Hyatt(Sebastian Cabot), Jed Sills(Doug McClure), & Don Corey (Anthony George) strive to save the Day (although Dennis wasn't even featured). Other episode stars were one of my favorites Otto Kruger, and one of my least favorites Tina Louise.

EARL BLAIR -- Houston, Texas.
The well-known Mr.Blair (who could probably write this feature himself)has some queries that place me in quite a quandery!
WHO STARRED IN DUMONT'S "FLYING TIGERS" KIDDIE SHOW AND WHEN WAS IT SHOWN? WAS THERE AN EARLY '50S SERIES ABOUT AN ATOMIC SUB? GIVE ME THE CAST & YEARS OF "ROD BROWN & THE ROCKET RANGERS"? HOW ABOUT THE DATES OF "CAPT.MIDNIGHT'S ADVENTURE THEATER"&"CAPT MIDNIGHT" WITH RICHARD WEBB? AND WHO WON THE REPLICA OF THE TERRA V ON THE "SPACE PATROL" NAME-THE-PLANET CONTEST???



MOVIE HALL OF INFAMY. these nominations have been made for the all-time worst movies (for one reason or another):

Rodney Schroater names "The Godfather" (which made no big impression on me neither!).
Paul Nagli nominates "Billy Jack","The Godfather","Invasion of the Sancermen", & "Blood of Dracula's Castle"
Max Collins names "Boom","My Gun Is Quick", and(one that I'll CERTAINLY agree was a waste of my time to see) "Shampoo"!
And Lester Boutillier submits "The Fat Spy" & "Wild In the Streets".

Lotsa' additions this issue:
Ed Spiegel writes in with some Errol Flynn literary efforts that I missed last time: "Showdown"(a novel)-1960's...and the screenplay for his last (and sadly, rather AWFUL) movie "Cuban Rebel Girls"('59).
After the question from Len Wolinsky looking for an index to the Warner Bros. cartoons, a number of people wrote in to recommend the Jan.'75 issue of FILM COMMENT (v.11 #1) which was a special all-animation issue. (FILM COMMENT, 1865 Broadway, NYC, 10023.)
Max Collins(a familiar name this issue)sent in additions to my Orson Welles film index; some of these titles I had but failed to include all of Orson's credits, others I had under alternate titles, others(mostly those of the '70s) I left off completely inasmuch as my sources were all several years old. At any rate, here's Max's addendum list
The Stranger('46-a,d); Don Quixote ('55-a,d-unreleased); Vikings ('58-n); David & Goliath('59); Austerlitz('60); RoGoPaG('62); The Immortal Story('67-a,d,n); Michael the Brave('69); Topapa('69); 12 + 1 ('69); Start the Revolution Without Me('69); The Deep('70); Upon This Rock('70); Get To Know Your Rabbit('71); Canterbury Tales ('71); To Kill a Stranger('71); 10 Day's Wonder('71), Fake('74-e,d,n).
And NUMEROUS serial fans wrote in to tell me about that "Chick Carter" serial I was ignorant of. It wasn't a typo the questioner had read (silly me!); since the rights to and the setting for a Nick Carter serial would have proved too costly, the Columbia producers bought the rights for a serial on Nick's son Chick who was featured as the boy detective star of his own radio show along with being the back feature in both the SHADOW pulps & comics But then, instead of casting a boy in the role, they chose fortyish Lyle Talbot for the part! I'got me! "Chick Carter, Detective"("Master Mystery Smasher"); 1946; 15 episodes; Columbia; d:Derwin Abrahams.

DAN WALENT -- Tampa, Florida.
I NEED ANY AND ALL INFO ON THE FOLLOWING CARTOON SERIES: "BROWNIE BEAR","DICK & LARRY","FUDDY THE PUP","AMOS & ANDY"; DITTO FOR THESE INDIVIDUAL CARTOONS:"LAND OF BOOP-A-DOOP" WITH BETTY BOOP; "BUCK CHEESER"; "THE MAGIC HAT" WITH POPEYE; "CUB SCOUTS" WITH SCRAPPY

I garnered some extremely able assistance from animation expert Jerry Beck for this'n!
"Brownie Bear" is the retitled TV-release of "Cubby Bear", these b&w cartoons produced by Van Buren studios in the early '30s and handled by RKO (until RKO took over Disney distribution).
"Dick & Larry" is the retitled TV-release of "Tom & Jerry", another b&w Van Buren effort of the early '30s. Joe Barbera worked for Van Buren and carried the "Tom & Jerry" title to MGM later on for application to a certain cat & mouse team.
"Fuddy the Pup" was a Paul Terry/20th Century b&w series consisting of these titles:"Pud...& the Gypsies"('36);"Sunken Treasure"('36);"Cats in a Bag"('36);"Book Shop"('37); and "Fuddy's Coronation Day"('37).
"Amos & Andy" were more Van Buren/RKO b&w cartoons consisting of "Rasslin'Match"('34) & "Lion Tamers"('34).
"Buck Cheeser" was one of Rudolph Ising's "Happy Harmonies", a color series for MGM in 1937. Another seperate cartoon you mention was "Scrappy's Boy Scouts" to be accurate, a 1936 cartoon produced by Charles Minta, animated by Sid Marcus.
I can't dig up anything on the Popeye or Boop features.

WILLIAM LAKS -- Poughkeepsie, New York.
WHAT MOVIES WAS RODDY MCDOWELL IN BEFORE HE WENT "APE"???

Well.. .. .before, during & after, the story goes like this 1937.Murder in the Family, Scruffy, I See Ice, Just William. 1938 Outsider, Hey! Hey! USA, John Halifax Gentleman, Convict 99, Sarah Siddons, Poison Pen, Dead Man's Shoes; 1939:His Brother's Keeper, You Will Remember; 1940:This England, Dirt, Saloon Bar; 1941 How Green Was My Valley, Confirm or Deny, Man Hunt, 1942 Son of Fury, Pied Piper, On the Sunny Side; 1943:My Friend Flicka, Lassie Come Home!!, 1944:White Cliffs of Dover, Keys of the Kingdom; 1945:Molly & Me, Thunderhead Son of Flicka; 1946.Holiday in Mexico; 1948:Green Grass of Wyoming, Rocky, Kidnapped, Macbeth, 1949 Tuna Clipper, Black Midnight; 1950 Big Timber, Killer Shark; 1952.Steel Fist, 1960.Subterreneans, Midnight Lace; 1961:Power & the Glory; 1963:Cleopatra; 1964:Shock Treatment; 1965.Greatest Story Ever Told, 3rd Day, That Darn Cat, The Loved One, Inside Daisy Clover; 1966:Lord Love a Duck, Defector, Is Paris Burning?; 1967 Adv. of Bullwhip Griffin, The Cool Ones, It, 1968:Planet of the Apes!; 1969:Midas Run, 5 Card Stud, 1969: Giovanni, Angel Angel Down You Go, Hello Down There; 1970 [illegible], Tam Lin(d), 1971.Escape from tPotA, Bedknobs & Broomsticks, Pretty Maids All in a Row; 1972 Conquest of tPotA, The Poseidon Adventure!!!!!, 1973:Legend of Hell House, Battle for tPotA.

INDEX SECTION 1 JUSTICE LEAGUE OF AMERICA PART 2

BS=Bernard Sachs FG=Frank Giachoia JK=Joe Kubert NA=Neal Adams
CI=Carmine Infantino GK=Gil Kane MA=Murpy Anderson RK=Bob Kanigher
DD=Dick Dillin GR=George Roussos MF=Mike Friedrich
DO=Denny O'Neil JG=Joe Giella MS=Mike Sekowsky SG=Sid Greene
penciller listed first, inker second

#51: Feb. 1967 cover: MS & JG
"2--As In Zatanna--and Zero Hour!"
w/ Zatara, Zatanna & Elongated Man; a:MS & SG 23 pages

#52: March 1967 cover: MS & JG
"Missing In Action--5 Justice Leaguers!"a:MS & SG 23 pages

#53: May 1967 cover: MS & MA
"Secret Behind the Stolen Super-Weapons!"a:MS & SG 23 pages

#54: June 1967 cover: MS & MA
"History-Making Costumes of the Royal-Flush Gang!"
a:MS & SG 23 pages

#55: Aug. 1967 cover: MS & MA
"The Super-Crisis That Struck Earth-Two!"
w/ the JSA; v:Money Master, Gem Girl;a:MS & SG 23 pages

#56: Sept. 1967 cover: GI & MA
"The Negative-Crisis On Earths One-Two!"
w/ the JSA (part II); a:MS & SG 23 pages

#57: Nov. 1967 cover:CI & MA
"Man, Thy Name Is Brother!" a:MS & SG 23 pages

#58: Nov.-Dec. 1967 80 PAGE GIANT #41 cover:MS & MA
"The World of No Return!" v:Despero a:MS & BS 26 pages
"The Wheel of Misfortune!"v:Prof.Fortune; a:MS & BS 20 "
"For Sale--the Justice League!" 26 "

#59: Dec. 1967 cover: MS & SG
"The Justice League's Impossible Adventure!"
v: the Impossibles a.Ms & SG 23 pages

#60: Feb. 1968 cover: MS & MA
"Winged Warriors of the Immortal Queen!"
w/ Batgirl, v:Queen Zazzala, a:MS & SG 23 pages
"The Seeing-Eye Humans!".a Capt.Comet reprint from
STRANGE ADVENTURES #38.) a:MA 6 "

#61: March 1968 cover: MS & ?
"Operation Jail the Justice League!" a:MS & SG
v.Penguin, Dr.Light, Luthor, Tattooed Man, Outlass
Charlie, Capt.Boomerang, Mr.IQ, Jason Woodrue.23 pages

#62: May 1968 cover: MS & ?
"Panic in the Blackmail Box" a:MS & GR 23 pages

#63: June 1968 cover: MS & GR
"Time Signs a Death-Warrent for the Justice League!"
v:the Key a:MS & GR 23 pages

#64: Aug. 1968
"The Stormy Return of the Red Tornado!"
w/ the JSA a:DD & SG 23 pages

#65: Sept. 1968 cover: DD
"T.O.Morrow Kills the Justice League-- Today!"
w/the JSA(part II) a:DD & SG 23 pages

#66: Nov. 1968 cover:NA
"Divided--They Fall!" w:Denny O'Neil (ALL previous issues
having been written by Gardner Fox); a:DD & SG 23 pages

#67: Nov.-Dec. 1968 80 PAGE GIANT #53 cover:NA
"Doom of the Star Diamond!" a.MS & BS 26 pages
"Menace of the 'Atom' Bomb!" a:MS & BS 25 "
"Riddle of the Runaway Room!" a:MS & BS 24 "

#68: Dec. 1968 cover: DD & SG
"Neverwas...the Chaos-Maker" w:DO; a:DD & SG 23 pages

#69. Feb. 1969 cover. DD & MA
"A Matter of Menace!" w:DO; a.DD & SG 23 pages

#70. March 1969 cover: NA
"Versus the Creeper!" w:DO; a DD & SG 23 pages

#71: May 1969 cover:MS
"...And So My World Ends!" w:DO; a:DD & SG 23 pages

#72. June 1969 cover: JK
"13 Days To Doom!" w/Red Tornado, w:DO, a:DD & SG 23 pages

#73 Aug. 1969 cover: JK
"Star Light, Star Bright--Death Star I See Tonight!"
w/ the JSA w:DO, a:DD & SG 23 pages

#74: Sept. 1969 cover: NA
"Where Death Fears to Tread!"(part II)w:DO; a:DD & SG 23 "

#75. Nov. 1969 cover: DD & JG
"In Each Man There Is a Demon!" w:DO; a:DD & JG
JLA premier of Black Canary & "new Green Arrow"23 pages

#76. Nov.-Dec. 1969 80 PAGE GIANT #65 cover.NA
"The Cosmic Run-House!" a:MS & BS 25 pages
"The Last Case of the Justice League!"a:MS & BS 26 "
JSA and 7 Soldiers of Victory pin-up pages a:MA 3 "

#77: Dec. 1969 cover: MA
"Snapper Carr--Super-Traitor!"v:Joker;w DO;a DD&JG 23 pages

#78 Feb. 1970 cover: GK
"The Coming of the Doomsters"w/Vigilante:w:DO;a:DD&JG 23 "
"The Man Who Hated Science." w:Jack Miller; a:John Giunta.
(reprint from M.I.S.#6) 4 pages

#79: March 1970 cover: NA
"Come Slowly Death, Come Slyly!" w:DO; a.DD & JG 23 pages

#80 May 1970 cover: MA
"Night of the Soul-Stealer." w:DO, a:DD & JG 23 pages

#81: June 1970 cover NA
"Plague of the Galactic Jest-Master"w:DO; a:DD & JG 24 pages

#82: Aug. 1970 cover: NA
"Peril of the Paired Planets" w:DO; a:DD & JG (JSA)24 pages

#83: Sept. 1970 cover: MA
"Where Valor Fails...Will Magic Triumph?"
w/ the JSA(part II); w:DO; w:DD & JG 23 pages

#84 Nov. 1970 cover: MA
"The Devil in Paradise!" w:RK, a:DD & JG 22 pages
"Great Ant Circus!" w:Gardner Fox; a:MA
(reprint from STRANGE ADV.#30) 4 "

#85: Nov.-Dec. 1970 GIANT #77 cover. MA
"The Fantastic Fingers of Felix Faust" a.MS & BS 26 pages
"One Hour to Doomsday!" a:MS & BS 26 "
"Lives of a Rocket Lancer!" w:RK, a:CI
(reprint from M.I.S.#8) 8 "

#86: Dec. 1970 cover: NA
"Earth's Final Hour!" w MF; a:DD & JG 22 pages

#87: Feb. 1971 cover: NA
"Batman--King of the World" w:MF; a:DD & JG 22 pages

#88: March 1971 cover: NA
"The Last Survivors of Earth!" w:MF; a:DD & JG 22 pages

#89: May 1971 cover: NA
"The Most Dangerous Dreams of All!" w.MF; a:DD&JG 22 pages

#90: June 1971 cover: CI & MA
"Plague of the Pale People" w:MF; a:DD & JG 22 pages

#91. Aug. 1971 cover: NA
"Earth--the Monster-Maker!" w/JSA w:MF, a:DD & JG 22 pages
"The Day the World Melted" w:RK; a:CI & JG
(reprint from MYSTERY IN SPACE #6) 8 "
"The Hour Hourman Died!" w:Gardner Fox; a:DD & SG
(from SPECTRE #7) 9 "

#92: Sept. 1971 cover: NA
"Solomon Grundy--the One and Only" w/JSA(part II)
w:MF; a:DD & JG 22 pages
"The One-Man Justice League!" w:Gardner Fox; a CI & JG
(from FLASH #156) 10 "
"Space-Enemy Number One!" w:John Broome; a:CI(MIS#29)6 "

#93: Oct.-Nov. 1971 GIANT #89
"The Riddle of the Robot Justice League!"a:MS&BS 26 pages
"Journey Into the Micro-World!" a MS&BS 25 "

#94: Nov. 1971 cover: NA
"Where Strikes Demonfang?"w:MF;a:DD&JG(4 pages by NA)22 "
no title (Sandman's debut from ADVENTURE #40) 6 "
no title (Starman's debut from ADVENTURE #61) 9 "

#95: Dec. 1971 cover: NA
"The Private War of Johnny Dune!"w:MF;a:DD&JG 24 pages
"The Origin of Dr.Mid-Nite" (ALL AMERICAN #25) 8 "
"The Origin of Dr.Fate" (MORE FUN #67) 6 "

#96. Feb. 1972 cover: NA
"The Coming of Starbreaker!" w:MF; a.DD & JG 24 pages
"The Origin of the Hourman" (ADVENTURE #48)a:B.Baily6 "
"The Monkey's Circle"a:Bernie Krigstein
(Wildcat strip from SENSATION#84) 7 "

#97: March 1972
"The Day the Earth Screams!"(origin JLA)w:MF;a.DD&JG 37 "

#98: May 1972 cover: NA
"No More Tomorrows!" w/Sargon(part II)w:MF;a:DD&JG 25 pages
"The Woman Who Wanted the World!" a:Paul Reinman
(Sargon strip from SENSATION#70)5 "
"The Three Comets!" (Starman from ADVENTURE #92) 8 "

#99: June 1972 cover: Nick Cardy
"Seeds of Destruction" w:MF; a:DD & JG 22 pages
no title (Sandman from ADVENTURE #51) 10 "
"Terror Rides the Rails!" (Atom from FLASH #98) 5 "

#100: Aug. 1972 cover: Nick Cardy
"The Unknown Soldier of Victory!" w:Len Wein; a:DD & JG
100th anniversary special with the JSA & the 7 Soldiers
of Victory. 24 pages

INDEX to FUNNY BOOK PUBLISHERS

This is a listing of the various comic publishers as listed in the indicia strips of comic books. At times I will put in () the name by which we might more commonly recognize the company. In fact, Marvel is so guilty of using these tax-dodge names that I've omited all its various psuedonyms from this list; it's easy enough to spot a Timely/Atlas/Marvel comic, and all those (phony?) publishers' names are fodder for a seperate index.

Since I type these columns up one typewriter-paper page at a time, this index will be alphabetical but kinda' segmented. And I've left off the suffix' like "Inc.", "Publications", "Comics", "Co.","Ent.", "Corp.", and like that.

A.A.Wyn (Ace)
A.W.Nugent
Accepted
Ace
Ajax (Farrell)
Albrecht
All-American(DC)
Allen Hardy
Almanac
American Air Forces (ME)
American Boy (Prize)
American (ACG)
Angerman
Anglo-American
Animated Cartoons
Aragon (Stanley)
Archie (MLJ)
Argo
Argyle
Arnold (Quality)
Atlas (Marvel)
Aviation
Avon
B & I (ACG)
B.Antin
Bailey
Best Books(Pines)
Best Features Syn. (ACG)
Better (Pines)
Bilbara(Holyoke)
Billy Friedman (Premier)
Blue Ribbon
Boy (Lev Gleason)
Brookwood(Harvey)
Calling All Boys / Girls(Parents)
Cambridge House
Canadian (Anglo)
Carlton
Centaur
Champ(Harvey)
Charles(Charlton)
Charlton
Chesler (Dynamic)
Chicago Nite Life
Cima (Prize)
Cinema (Pines)
Civil Service
Clown (Harvey)
Columbia
Comic Corp. of America
Comic Favorites (Quality)
Comic House
Comic Mag. (Quality)
Comic Media
Comic Pub.(DC)
Comics (Centaur)
Commodore
Compix (ME)
Consolidated
Continental (Holyoke)
Cook
Creston (ACG)
Crestwood(Prize)
Crown(McCombs)
Croyden
Current (Ace)
Curtis-Premium
Custom (ACG?)
D.S.
Daredevil (Lev Gleason)
David McKay
Dearfield (Farrell)
Dell!!!
Detective!(DC)
Don Fortune "
Double Action(MLJ)
Dynamic
E.Levy(Charlton)
E.M.Arnold (Quality)
E.R.Ross
Eastern Color (Famous Fun.)
E.C.!!!(Educational/Entertain)
Educational (Dynamic)
Elliott
Enwil(Rural)
Essankay
EtEsDo(Holyoke)
Excellent (Farrell)
Fact&Fiction
Fago
Family(Harvey)
Famous Funnies
Farrell
Fast Fiction(DS)
Fawcett
Feature(Prize)
Fiction House
Fight (" ")
Flying Cadet (Dynamic)
Flying Stories (Fiction House)
4 Star(Farrell)
Fox Feature
Francis McSheeny
Frank Comunal
Friedman(Prem.)
Front Page(Harv.)
Fun(Gleason)
Gail Hillson
Gainles (DC)
Gainless (DC)
George Pflaum
Geo.Dougherty
Gerard
Gerona
Gilberton
Gilmor(Stanley)
Glen-Kel(Fic.Hs.)
Gold Key
Goldwater(MLJ)
Golfing(McCombs)
Great
Green
Greenwald(Harv.)
H.Clay Glover
Halliden
Harold Schwartz
Harry Chesler (Centaur)
Harvey
Harwell
Hawley
Headline(Prize)
Helnit(Holyoke)
Henle
Hero (Fox)
Hillman
Holyoke
Home(Harvey)
Home Guide(Dyn.)
Howard Ltd.
Humor (Ace)
Hyper
I.W. (Super)
Irwin Rubin(Dyn.)
Island(Gilberton)
J.Edward Slavin
J.A. (DC)
Jay Curtis
Jolaine (DC)
Jubilee(St.John)
Junior (Ace)
K.K. (Dell)
Ken Crossen(Spark)
Key (Stanley)
King(King Features)
Komos(Gernsback)
L.B.Fisher(Ace)
L.L.Baird(Croyden)
L.L. (EC)
LaSalle (ACG)
Lafayette
Lough (MLJ)
Leader
Leader News (Trojan)
Lev Gleason
Life's Romances (ME)
Literary(Pines)
Living Bible
Love(Fic.Hs.)
McCombs
McNaught Syn.

***** station break *****

M.C.Gaines (DC)
M.F.(Countrywide)
MLJ (Archie)
M.E.
Mag.House(Gleason)
Mag.Press(Dynamic)
Mainline(Prize)
Malverne Elliott
Manly(Trojan)
Mayflower
Mikeross
Mighty (MLJ)
Milson
Minoan(Toby)
Narrative (Holyoke)
National Allied,
" Comics,
" Periodicals(DC)
Neal
Ned Pines (Pines)
Nedor (Pines)
Nesbit
New Age(Quality)
New Friday(Gleas.)
Newsbook
Nicholson (DC)
Nita
Non-Pareil
Novelty
Nutty (Harvey)
O.W.
Orbit
Our Army(Dynamic)
Our (Orbit)
Parents
Pelican
Pentagon
Periodical House (Ace)
Pershing Sqr.
Picture (DC)
Picture Scoop
Pines
P.L. (X.L.)
Polly Pigtails (Parents)
Polo(Pines)
Postal
Prize
Premier
Premium (Novelty)
Progressive
Publishers' Spec. (Ace)
Pub.Ent.(Columbia)
Quality(Parents)
Quality(Quality)
R.W.Voight
Radio (MLJ)
Readers Research (Ace)
Real Adv.(Fic.Hs,)
Real Heroes (Parents
Realistic (Avon)
Red Seal(Ace)
Red Top (Farrell)
Regor
Rewl (Rural Hm.)
Ribage(Trojan)
Rucker
Rural Home(Orbit)
SPM(Stanley?)
St. John
Sangor (ACG)
Seaboard (DS)
Seaboard (Atlas)
Service (Dynamic)
Simon & Kirby (Prize)
Skywald
Spark
Speed(Harvey)
Sports Stars
Spotlight (Holyoke)
Stamp(Youthful)
Standard(Pines)
Stanhall(Trojan)
Stanley
Star (Novelty)
Steinway(Farrell)
Sterling
Story
Street & Smith
Sun
Sunrise (Elliott?)
Super(I.W.)
Superior (Dyn.)
Superman(DC)
Sussex(ME)
Swappers Quarterly
Tem(Holyoke)
Temerson(")
Thrilling(Pines)
Tilsam(DC)
Timely
Toby
Top Spot(Gerona)
Tower
Toytown (Orbit)
Trojan
True(Parents)
True Cross(Victoria)
U.S.Camera
U.S.Pub.
Ultem Centaur)
United Features
Unity
Universal Phoenix
Victoria
Virgil Angerman
Vic Verity
Visual Ed.(Pines)
Victory
Vital(Quality)
Volitant
Western(Youthful)
Western(Dell)
Westridge(Trojan)
Whitman(Dell)
Wham-O
William Cook(Centaur)
William Wise
Wings(Fic.Hs.)
Wonder Woman(DC)
World's Best(DC)
Worth(Harvey)
Your Guide(Gleason)
Youthful
Ziff Davis

I ALREADY spotted a few omissions! Be assured that there will be an addendum in the next RBOC!

MARVEL

And now, how about a list of some of those tax-dodges:

Animirth
Atlas Mag.
Atlas News
Bard
Broadcast
Canam
Chipiden
Classics Syn.
Comedy
Comic Combine
Complete Photo
Cornell
Crime
Crime Files
Current Detective
Daring
Eagee
Euclid
Fantastic
Fantasy
Foto Parade
Gem
Hercules
Interstate
Jaygee
Jest
Leading
London
Mag.Manag'm't
Male
Manvis
Margood
Marjean
Martin Goodman
Marvel!
Medallion
Miss America
Mutual
Newsstand
Non-Pareil
Official Comics
Official Mag.
Olympia
Postal
Prime
Red Circle
Select
Snap
Sphere
Sports Action
Timely
20th Century
U.S.A.
Vista
Western Fiction
Young Allies
& others?

STAR TREK

2nd SEASON *** Same regular & semi-regular cast as 1st season, with one addition: Ensign Pavel Chekov:Walter Koenig.
codes: w=writer(s); d=director, p=producer;
GLC = Gene L.Coon; JML = John Meredyth Lucas

#30: "Amok Time" (9/15/67 & 1/26/68)
w:Theodore Sturgeon d:Joseph Pevney p:GLC
Mr.Spock just plain gets horny, and must go on his instinctive spawning run back to Vulcan and meet his fiance's chosen champion in mortal combat as dictated by Vulcan customs.
cast-- T'pau:Celia Lovsky; T'pring:Arlene Martel; Stonn:Lawrence Montaigne; Komack:Byron Morrow.

#31: "Who Mourns For Adonais?" (9/22/67 & 5/10/68)
w:Gilbert Ralston & GLC d:Marc Daniels p:GLC
When the U.S.S.Enterprise (USSE) is seized by the Greek god Apollo (yes, THE Apollo), Capt.Kirk desperately tries to overcome the god's mythological powers to save his ship.
cast-- Apollo:Michael Forest; Lt.Carolyn Palamas.Leslie Parrish.

#32: "The Changeling" (9/29/67 & 5/17/68)
w:John Meredyth Lucas d:Marc Daniels p:GLC
The USSE beams aboard NOMAD, an ancient Earth probe that has evolved into a sophisticated mass-murderer whose new mission is to destroy imperfect biological units (read:"people").
cast-- Singh:Blaisdall Makee; crewman:Meade Martin; crewwoman: Barbara Oates; Lt.Carlisle:Arnold Lessing; NOMAD:Vic Perrin.

#33. "Mirror, Mirror" (10/6/67 & 4/12/68)
w:Jerome Bixby d:Marc Daniels p:GLC
While beaming aboard during a cosmic storm, Kirk and 3 crewmen are tossed into a savage parallel universe where the barbaric crew of another USSE advance in rank by killing their superiors.
cast-- Marlena.Barbara Luna; Tharn:Vic Perrin.

#34: "The Apple" (10/13/67 & 7/12/68)
w:Max Ehrlich d:Joseph Pevney p:GLC
In the role of Eden's snake, Kirk must destroy a powerful god-machine and the paradise it provides for its subjects to rescue the USSE from the machine's murderous wrath.
cast-- Akuta:Keith Andes; Yeoman Martha Landon.Celeste Yarnall; Ens.Mallory.Jay Jones; Sayana:Shari Nims; Makora:David Soul.

#35: "The Doomsday Machine" (10/20/67 & 4/19/68)
w:Norman Spinrad d:Marc Daniels p:GLC
An ultimate weapon - 100 times the size of the USSE - has wandered into the galaxy, digesting entire planets as it goes.
cast-- Commodore Decker:William Windom; Lt.Palmer:Elizabeth Rogers; Elliott:John Copage; Washburn.Richard Compton; Russ: Tim Burns.

#36: "Catspaw" (10/27/67 & 5/24/68)
w:Robert Bloch & Dorothy Fontana d:Joe Pevney p:GLC
Castle dungeons, witches & black cats menace Kirk as he seeks a rational explanation of - & escape from - Pyris VII, a dark and forbidding planet to which he's been lured.
cast-- Sylvia:Antoinette Bower; Korob:Theo Marcuse; De Salle: Michael Barrier; Jackson:Jimmy Jones.

#37: "I, Mudd" (11/3/67 & 4/5/68)
w:Stephen Kandel d:Marc Daniels p:GLC
Kirk & co. again meet Harcourt Fenton Mudd, who has lured them to his guilded-cage prison on an android planet where the local automatons wish to study human guinea pigs.
cast-- Mudd:Roger C.Carmel; Norman:Richard Tatro, Lt.Rowe:Mike Howden; Ens.Jordan:Michael Zaslow; Stella Mudd:Kay Elliott; Alice series:Rhae & Alyce Andrece; Herman series:Tom & Ted LeGarde; other series:Maureen & Colleen Thornton, Tamara & Starr Wilson.

#38: "Metamorphosis" (11/10/67 & 7/19/68)
w:Gene L.Coon d:Ralph Senensky p:GLC
A melodic shimmering cloud creature, in "love" with a captive Earthman, detours the Galileo 7 to its remote asteroid to keep the cloud's lover company for all eternity.
cast-- Zephram Cochrane:Glenn Corbett; Nancy Hedford:Elinor Donahue.

#39: "Journey to Babel" (11/17/67 & 7/5/68)
w:Dorothy Fontana d:Joseph Pevney p:JML
Mr.Spock's Vulcan father & Earthling mother are among dignitaries traveling aboard the USSE to an interplanetary conference -- a trip plagued by murder & a mysterious pursuing starship.
cast-- Amanda:Jane Wyatt; Sarek:Mark Lenard; Thelev:William O'Connell; Shras:Reggie Nalder; Gav:John Wheeler; Lt.Josephs:J.X.Mitchell.

#40. "Friday's Child" (12/1/67) w:Dorothy Fontana; d:Joe Pevney; p:GLC
Kirk jeopardizes the lives of his crew when he prevents the execution of a pregnant woman on a planet where life is valued below combat and personal integrity.
cast-- Eleen:Julie Newmar; Kras:Tige Andrews; Maab.Michael Dante; Keel:Cal Boulder; Duur:Kirk Raymone; Tear Akaar:Ben Gage, Grant: Robert Bralver.

#41: "The Deadly Years" (12/8/67 & 8/16/68)
w:David P.Harmon d.Joseph Pevney p:GLC
When an aging disease from Gamma Hydre IV attacks the officers of the USSE, the cure centers on Chekov, the only member of the landing party who remained unaffected by the fatal ailment.
cast-- Commodore Stocker:Charles Drake; Janet Wallace:Sarah Marshall; Arlene Galway.Beverley Washburn; Johnson:Felix Locker: Yeoman Atkins:Carolyn Nelson, Mrs.Johnson:Laura Wood.

#42: "Obsession" (12/15/67) w.Art Wallace; d:Ralph Senensky; p JML
Kirk jeopardizes his career & crew to delay a vaccine delivery in order to persue a gaseous red-corpuscle-eating creature that he failed to destroy in an encounter 12 years earlier.
cast-- Ens.Garrovick.Stephen Brooks; Ens.Rizzo:Jerry Ayres; creature: Arrid Extra-Dry.

#43. "Wolf in the Fold" (12/22/67) w:Robert Bloch; d:Joe Pevney; p:GLC
On a crime-free planet, the life-essence of Jack the Ripper frames Scotty, whose fingerprints are on a murder weapon but who, due to a severe concussion, can't remember a thing.
cast-- Hengist:John Fiedler, Jaris:Charles Macauley; Sybo:Pilar Seurat; Tark:Joe Bernard, Morla:Charles Dierkop, Yeoman Tankris:Judy McConnell; Karen Tracy:Virginia Ladridge, nurse:Judy Sherven; Kara:T.Lemani

#44. "The Trouble With Tribbles" (12/29/67 & 6/21/68)
w:David Gerrold d:Joseph Pevney p:GLC
This is that pretty good - but still VASTLY overrated - episode about the purring balls of fluff...and to use a puerile Stan Lee expression, 'nuff said!
cast-- Nils Baris:William Schallert; Koloth:William Campbell; Cyrano Jones:Stanley Adams; Lurry:Whit Bissell; Korax:Michael Pataki: Adm.Fitzpatrick:Ed Reimers; trader:Guy Raymond; Ens.Freeman:Paul Baxley; guard:David Ross; Arne Darvin:Charlie Brill.

#45: "The Gamesters of Triskelion" (1/5/68 & 5/3/68)
w:Margaret Armen d:? p:?
Kirk, Uhura & Chekov vanish during transporting and appear on Triskelion where they are shackled in jeweled collars and trained in mortal combat for the betting pleasures of their captors.
cast-- Galt:Joseph Ruskin; Shahna:Angelique Pettyjohn; Lars:Steve Sandor; Tamoon:Jane Ross; Ens.Jana Haines:Victoria George; Andorian Throll:Dick Crockett; Kloog:Mickey Morton.

#46: "A Piece of the Action" (1/12/68 & 8/30/68)
w:David Harmon & Gene Coon d:James Komack p:JML
The USSE visits a planet whose culture is patterned after gangland era Chicago, and, mired in a morass of machine-guns and miscreant mores, Kirk and his mob come on like gangbusters.
cast-- Bela Oxmyx:Anthony Caruso; Jojo Krako:Victor Tayback; Kalo: Lee Delano; Tepo:John Harmon; Zabo:Steve Marlo; tough kid.Sheldon Collins; hood:Buddy Garion; girls:Dyanne Thorne & Sharon Willyer.

#47: "The Immunity Syndrome" (1/19/68 & 6/7/68)
w:Robert Sabaroff d:Joseph Pevney p:JML
The USSE assumes the role of an antibody as it invades an 11,000 mile-long single-celled solar-system-eating organism which has already devoured at least 1 star system & is about to reproduce.
cast-- looks like we saved some money on guest-stars this week.

#48: "A Private Little War" (2/2/68 & 8/23/68)
w:Judd Crucis & Gene Roddenberry d:Marc Daniels p:GLC
In a typically pretentious Roddenberry script, the klingons introduce weapons to a primitive society, and Kirk disobeys the prime directive not to interfere and tries to restore the status quo.
cast-- Nona:Nancy Kovack; Tyree Michael Witney; the mugato:Janos Prohaska; Krell:Ned Romero; Xutan:Gary Pillar; Dr.Maenga:Booker Marshall; Apella:Arthur Bernard.

#49: "Return to Tomorrow" (2/9/68 & 8/2/68)
w.John Kingsbridge d:Ralph Senensky p:JML
Kirk, Spock & astrobiologist Ann Mulhall lend their bodies to formless beings while the beings build themselves new humanoid forms - but Spock's visitor elects to keep his host's body.
cast-- Dr.Ann Mulhall.Diana Muldaur.

#50: "Patterns of Force" (2/16/68) w:JML d:? p:JML
Kirk tries to prevent a repitition of history on Ekos where historian John Gill seems to be becoming the fuhrer of a nazi movement equal in terror & trappings to Mr.Hitler's.
cast-- John Gill:David Brian; Melakon:Skip Homeier; Isak.Richard Evans; Daras:Valora Noland; Abom:William Wintersole; Emag:Pat Morgan; SS Lt.:Ralph Maurer; SS Maj.:Gilbert Green; newscaster. Bert LaRue; 1st trooper:Paul Baxley; gestapo Lt.:Pater Canon.

#51: "By Any Other Name" (2/23/68 & 5/31/68)
w:Jerome Bixby & Dorothy Fontana d:Marc Daniels p.JML
Colonizers from the Andromedan glaxy assume human form and commandeer the USSE for their 300 year journey back to their home
cast-- Rojan:Warren(Doc Ostrow)Stevens; Kelinda:Barbara Bouchet; Nanar:Stewart Moss, Tonar:Robert Furtier; Lt.Shea:Carol Byrd, Drea:Leslie Danton; Yeoman Leslie Thompson:Julie Cobb.

#52. "Omega Glory" (3/1/68 & 7/26/68)
w:Gene Roddenberry d:Vincent McEveety p.JML
If this episode seems similar to #48 in plot & pretention, just lookit the writer; on Omega IV Kirk battles another starship Capt. who is using advanced weaponry to defend a yellow race against decimation by a white race ,the "white peril"?).

cast-- Capt.Ronald Stacey:Morgan Woodward; Cloud William:Joy Jensen; Sirah:Irene Kelly; Yang scholar:Morgan Farley; Wu:Lloyd Kino; Dr.Carter:Ed McReady; Galloway:David Ross.

#53: "The Ultimate Computer" (3/8/68 & 6/28/68)
w:Laurence Wolfe & Dorothy Fontana d & p: JML
The problem of man vs. machine is more than academic for Kirk who has been replaced by a computer that will insure its own survival at any cost.
cast-- Dr.Daystrom:William Marshall; Commander Wesley:Barry Russo, Harper.Sean Morgan.

#54: "Bread and Circuses" (3/15/68) p.GLC
w.John Knsubel, Gene Roddenberry & GLC d.Ralph Senensky
The USSE officers are forced into televised gladiatorial combat on a planet where a savage Roman empire has survived long enough to develop 20th century technology (yes...similar to #48 & 52).
cast-- Merik.William Smithers; Claudius Marcus:Logan Ramsey; Septimus:Ian Wolfe; Flavius:Rhodes Reason; Drusilla:Lois Jewell; announcer:Bart LaRue, master of games:Jack Perkins.

#55: "Assignment: Earth" (3/29/68 & 8/9/68)
w:Art Wallace & Gene Roddenberry d:Marc Daniels p:GR
Kirk travels back in time to the near future (boinnng?) to meet Gary Seven, a human messiah trained by aliens to save mankind from itself (pilot for a ((still?)) projected series).
cast-- Gary Seven:Robert Lansing; Roberta Lincoln:Terri Carr, Sgt:Lincoln Demyan; Crosswell:Don Keefer; Col.Nesvig:Morgan Jones.
(...to be continued.)

the WILD WILD WEST

4th SEASON; Regular Cast James West:Robert Conrad; Artemus Gordon:Ross Martin; Jeremy Pike:Charles Aidman.

#81: "The Night of the Big Blackmail" (9/27/68 & 5/16/69)
w:David Moessinger d:Irving J.Moore
At a Washington embassy, Jim & Arty work feverishly to squelch the framing of Pres.Grant as an international conspirator.
cast-- Baron Hinterstoisser:Harvey(Hedley Lamarr)Korman; Bess:Wilhelm Von Homburg; Pres.Grant.Roy Engel; Dick Jamary:Ron Rich.

#82: "The Night of the Doomsday Formula" (10/4/68 & 8/29/69)
w:Samuel Newman d:Irving Moore
The disappearance of a government scientist pits West & Gordon against Gen.Walter Kroll, an ex-cavalry officer who has opened a deadly private business dealing with foreign enemy powers.
cast-- Gen.Kroll:Kevin McCarthy; Dr.Crane:E.J.Andre; Lorna Crane: Melinda Plowman.

#83: "The Night of the Juggernaut" (10/11/68 & 5/30/69)
w:Calvin Clements Jr. d:Irving Moore
Jim & Arty battle a reign of terror that is driving homesteaders off their land spearheaded by a monstrous fire-belching machine.
cast-- Leonard Bock:Simon Scott; Lyle Dixon:Floyd Patterson?; Lonie Millard:Gloria Calomee

#84: "The Night of the Sedgewick Curse" (10/18/68 & 9/19/69)
w:Paul Playdon d:Marvin Chomsky
In a bizarre Gothic tale, the agents probe sinister disappearances at a health spa; the trail leads to the weird Sedgewick family who live under a curse.
cast-- Dr.Maitland:Jay Robinson; Lavinia:Sharon Acker; Jessica:Maria Lennard; Sedgewick:Richard Hale.

#85: "The Night of the Gruesome Games" (10/25/68 & 9/19/69)
w:Jackson Gillis d:Marvin Chomsky
The agents fight to keep a stolen virus from causing a world plague; the scene: a gala whose eccentric host is running his guests through a gamut of childish -& cruel- parlor games.
cast-- Rufus Krans:William Schallert; Lola Cortez:Sherry Jackson; Dr.Racker:Robert Ellenstein; Charity:Helen Page Camp; Gen.Crocker:Ken Drake; no-fun:Lee Kolima; Count Zendar:Reggie Nalder, Marquesa Bellini:Jacquelyn Hyde; doctor:Stanford Jolley.

#86: "The Night of the Kraken" (11/1/68 & 9/12/69)
w:Stephen Kandel d:Michael Caffey
A coastal fishing village and its naval installation need Jim & Arty's help to battle a gigantic murderous sea monster.
cast-- Daniel:Ted Knight?!; Com.Beech.Jason Evers, Adm.Hammond. Ford Rainey; Dolores Hammond:Mary Dusay; Aguila:Anthony Caruso.

#87. "The Night of the Fugitives" (11/8/68 & 4/18/69)
The agents try to free a prisoner from the town of Epitaph, a community run by a growing crime syndicate, to which the prisoner holds the "key".(oops)w.Ken Pettus, d:Mike Moder.
cast-- Diamond Dave Desmond:Simon Oakland; Sheriff Baggs:Charles McGraw; Plank:J S.Johnson, Rhoda:Susan Hart; Monk:M.Hargitay.

#88: "The Night of the Egyptian Queen" (11/15/68 & 6/6/69)
w:Paul Playdon d.Marvin Chomsky
Jim & Arty find themselves in competition with two bands of cutthroats in their quest for loot from a Frisco Museum.
cast-- Heisel:Sorrell Booke; Jason:Tom Troupe; Amalek:William Marshall; Rosie:Penny Gaston; Finley:Walter Brooke; curator Morgan Farley; gambler Gene Tyburn; Miasmin:Cindy Hunter.

#89: "The Night of the Fire & Brimstone" (11/22/68 & 5/2/69)
w:Joel Kane, Milt Smith & Palmer Thompson; d:B.McEveety
The agents keep murderous predators at bay in an abandoned mine that holds a secret known only by a wounded man being guarded by a wild-eyed tattered relic of the confederacy(same ol' story).
cast-- Zack Morton:Charles Macauley; Roach:Robert Phillips; Capt. Lyman Butler:Dabbs Greer; Dooley:Leslie Charleson.

#90: "The Night of the Camara" (11/29/68 & 4/25/69)
w.Ken Pettus d:Marvin Chomsky
Jim is saddled with a greenhorn agent with a photographic memory and a missionary zeal to give his all - such as it is - to crack an opium ring in San Francisco
cast-- Bosley Cranston:Pat Paulsen?!; Gideon Stix:Barry Atwater; Beal:Lou Procopio; Langham:Walter Edmiston; Chinese girl:Marya Christen; mandarin:Fuji, butler:Rico Cattani.

#91: "The Night of the Avaricious Actuary"(12/6/68 & 5/9/69)
w:Henry Sharp d:Irving Moore
Jim & Arty try to nab the mastermind of the "Cyclops Insurance Agency" whose prospective clients must sign up or have their homes leveled by sound waves from a prodigious tuning fork!
cast-- John Taney:Harold Gould; Arden Masterson:Emily Banks; Gen.Caswell:Ross Elliott; Billie:Jenny Maxwell.

#92: "The Night of Miguelito's Revenge" (12/13/68 & 5/23/69)
w:Jerry Thomas d:James B.Clark
Posing as a ringmaster of a gaudy circus in his vengeful abduction of 7 people -- who should it be but that mini-maestro of malice, Dr.Miguelito Loveless!
cast-- Loveless:Michael Dunn!, Delilah:Susan Seaforth; Col.Richmond:Douglas Henderson; Cyrus Barlow:Walter Coy.

#93: "The Night of the Pelican" (12/27/68)
w:Richard Landau d:Alex Nicol
The search for outlaw Din Chang leads West & Pike to the New Year festival in San Francisco's Chinatown, and a link between Chang, Alcatraz Prison and a U.S. guv'mint munitions warehouse.
cast-- Din Chang:Khigh(Wo Fat)Dhiegh, Corp.Simon:Vincent Beck; Dr. Sara Gibson:Francine York.

#94: "The Night of the Spanish Curse" (1/3/69 & 7/4/69)
w.Robert E.Kent d:Paul Stanley
In search for a spectral horde of conquistadors raiding North of the border, Jim & Arty plumb a fabled Mexican valley where human sacrifices are made to the spirit of Cortez.
cast-- Cortez:Thayer David; Cosina:Toian Matchinga, Allesandro. Richard Angarola; Juan:Edward Colmans, Officer Rojas:Pepe Callahan; Fernandez:Gil Serna; elders.Ted De Corsia, Jon Lormer.

#95 & 96: "The Night of the Winged Terror" (2 parts)
(part I:1/17/69 & 6/13/69; part II:1/24/69 & 6/20/69)
w:Ken Pettus d:Marvin Chomsky
U.S. & Mexico join forces to investigate the profusion of men in public trust going berserk with inexplicable acts of wanton criminality - the clues:an omnipresent raven & weird eyeglasses being dispensed by an itinerant oculist. Part II finds Jim shooting the Mexican ambassador while under a hypnotic command.
cast-- Frank Harper:William Schallert; Lauretta:Michele Carey; Mayor Pudney:Jackie Coogan; Dr.Occularis-Jones:Bernard Fox; Dr.Occularis II:Robert Ellenstein; Pres.Grant:Roy Engel; Tycho: Christopher Carey; Tombs:John Harding; Chaveros:Valentin de Vargas; ambassador:Frank Sorello; townsman.Julio Medina.

#97: "The Night of the Sabatini Death" (2/7/69 & 8/22/69)
w:Shirl Hendryx d:Charles Rondeau
Searching for a fugitive, West meets the weird inhabitants of Calliope, Mo., where Jim is propeled toward the solution of a 12-year-old robbery that made Calliope a ghost town.
cast-- Sylvia:Jill Townsend; Melanie:Bethel Leslie; Ned Brown Jim Backus!; Swanson:Alan Hale!(wot is this? A ghost town or a desert island?), Sheriff.Tom Geas; Farnsworth:Don Barry.

#98: "The Night of the Jamus" (2/14/69 & 8/15/69)
w:Leonard Katzman & Paul Playdon; d:Irving Moore
A song written by a murdered secret service agent contains a clue that sends Jim & Jeremy to the secret service training center in search of the killer.
cast-- Alan Thorpe:Jack Carter; Warren Blassing:Anthony Hialey; Torrey.Jackie Deshannon; Prof.Montague:Arthur Malet.

#99: "The Night of the Pistoleros" (2/21/69)
w:Robert C.Dennis & Karl Barret d:Bernard McEveety
A threatened territorial take-over near Mexico shows signs of conspiracy between a local army garrison & Mexican outlaws.
cast-- Col.Roper:Edward Binns; Lt.Murray:Robert Pine; Armando Galiando:Henry Wilcoxon; Sanchos:Perry Lopez; Sgt.Charlie Tobin:Richard O'Brien; Bernal:Eugene Iglesias; sgt.J.Pickard.

#100:"The Night of the Diva" (3/7/69 & 8/8/69)
w:Ken Pettus & Alf Harris d:Herb Wallerstein
Jim & Arty learn that the Order of Lucia has been kidnapping prima donnas cast as Donizetti's "Lucia di Lammermoor".
cast-- Rosa Montebello:Patrice Munsel; Max Cranehaw:Patrick Horgan; Angelique:Beverly Topp; Ellen Collingwood:Paticia Dunne, Karl Cranehaw:Lester Fletcher; Igor:Martin Kosleck.

#101:"The Night of Bleak Island" (3/14/69 & 8/1/69)
w:Robert Kent d:Marvin Chomsky
While awaiting the reading of a will at a desolate estate, Jim & a Scotland Yard detective face a storm-lashed manor house, a howling hound, unseen presences, and like that.
cast-- Sir Nigel Scott:John Williams!; Steven Rydell:Robert Harris; Celia Rydell:Beverly Garland; Mordecai Krone:Richard Erdman; Alicia Crane:Jana Taylor, McAvity.James Westerfield.

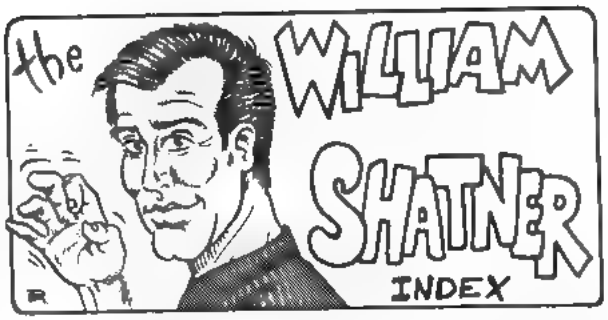
#102:"The Night of the Cossacks" (3/21/69 & 7/25/69)
w:Oliver Crawford d:Mike Moder
While escorting a Russian prince to New Petersburg, Jim & Arty face pretenders to the throne trying to prevent the prince from reclaiming a spiritually symbolic royal Rooski icon.
cast-- Prince Gregor:Guy Stockwell; Duchess Sophia.Nina Foch; Count Balkovitch:John VanDreelen, Maria:Alicia Gur; Petrovsky:Oscar Beregi; Sheriff Corby:Norman Leavitt.

#103:"The Night of the Tycoons" (3/28/69 & 9/5/69)
w:Louis Vittes & Barney Slater; d:Mike Moder
When a chairwoman's(chairperson's?) directors are being murdered one by one, the autocratic & vindictive lady refuses to allow West to pursue the killer.
cast-- Amelia Bronston:Jo Van Fleet; Lionel:Steve Carlson; Kyra:Joanie Sommers; Gorhan:Tol Avery.

#104:"The Night of the Plague" (4/4/69 & 7/11/69)
w.Frank Moss & Ed Adamson d:Irving Moore
For the big finish. Jim is after a gang of theatrical thieves - and Arty is after Jim; a crook West captured has since died of a highly contagious, highly fatal disease.
cast-- Avari Trent:Lana Wood; Duncan:William Bryant; drummer: Cliff Norton; Guild:John Hoyt; Malcolm:James Lanphier; Col. Richmond:Douglas Henderson; Stillis:Eddie Firestone.

5TH SEASON: Yes, there was a "5th season" though it consisted of reruns shown as a summer replacement for "The Carol Burnett Show". For the record, these episodes were rerun thus:

#101: 7/6/70	#100: 7/27/70	#33: 8/17/70
#81: 7/13/70	#79: 8/3/70	#66: 8/24/70
#86: 7/20/70	#57: 8/11/70	#75: 8/31/70
		#84: 9/7/70



This TV index is complete up till 1973(when I passed away), so if anyone has any recent data (like Mr.S's appearance on the "Amy Prentice/Mystery Movie", etc.) please send 'em in.

Goodyear Playhouse/"All Summer Long"(10/28/56)NBC
Omnibus/"School for Wives"(11/11/56) ABC
Kaiser Aluminum Hour/"Cwyneth"(12/18/56) NBC
Omnibus/"Oedipus Rex" (1/6/57)ABC
Studio One/"The Defenders" (2/25/57, 3/4/57) CBS
Kaiser Aluminum Hour/"The Deadly Silence"(5/21/57)NBC
Alfred Hitchcock/"The Glass Eye"(10/6/57)CBS
Studio One/"The Deaf Heart"(10/21/57) CBS
" " /"No Deadly Medicine" (12/9/57, 12/16/57)CBS
Kraft Theater/"The Velvet Trap" (1/8/58, NBC
U.S.Steel Hour/"Walk With a Stranger"(2/26/58);"Man in Hiding" Suspicion /"Protege" (5/12/58)NBC (5/7/58)CBS.
Climax/"Time of the Hanging"(5/22/58)CBS
Playhouse 90/"A Town Has Turned To Dust"(6/19/58)CBS
U.S.Steel Hour/"Old Marshals Never Die"(8/13/58)CBS
Sunday Showcase/"The Indestructible Mr. Gore"(12/13/59)NBC
Alfred Hitchcock/"Mother, May I Go Out To Swim?"(1/10/60)CBS
Play of the Week/"Night of the Auk"(5/2/60) syndicated
Robert Herridge Theater/"Story of a Gunfighter"(6/25/60)CBS
Family Classics/"The Scarlet Pimpernel"(10/28/60)CBS
Twilight Zone/"Nick of Time"(11/18/60)CBS
Alcoa Premiere/"The Promise"(11/29/60)ABC
Outlaws/"Starfall"(11/24/60, 12/1/60)NBC
Thriller/"The Hungry Glass"(1/3/61)NBC
Dr.Kildare/"Admitting Service"(11/27/61)NBC
Naked City/"Portrait of a Painter"(1/10/62)ABC
" " /"Without Sword or Stick"(3/28/62)ABC
Defenders/"The Invisible Badge"(11/24/62)CBS
Nurses/"A Difference of Years"(1/3/63)CBS
Dick Powell Theater/"Colossus"(3/12/63)NBC
Nurses/"A Question of Mercy"(3/21/63)CBS
Alcoa Premiere/"Million Dollar Hospital"(4/18/63)ABC
77 Sunset Strip/"5"(9/20/63, 9/21/63)ABC
Twilight Zone/"Nightmare at 20,000 Feet"(10/11/63)CBS
Channing/"Dragon in the Den"(10/23/63)ABC
Defenders/"The Cruel Hook"(11/2/63)CBS
Arrest & Trial/"Onward & Upward"(1/19/64)ABC
Burke's Law/(2/14/64)ABC
Outer Limits/"Cold Hands, Warm Heart"(9/26/64)ABC
Man From UNCLE/"The Project Strigas Affair"(11/24/64)NBC
Bob Hope Chrysler Theater/"The Shattered Glass"(12/11/64)NBC
Defenders/"Whipping Boy"(1/7/65)CBS
For the People/series regular(1965)
Virginian/"The Claim"(10/6/65)NBC
12 O'Clock High/"I Am the Enemy"(11/8/65)ABC
Big Valley/(1/19/66)ABC
Dr.Kildare/"The Encroachment"(2/21,22,28 & 3/1/66)NBC
Bob Hope Chrysler Theater/"Wind Fever"(3/2/66)NBC
Star Trek/series regular (1966-1969)(3 seasons)
Alexander the Great/pilot(1/26/68)ABC
Virginian/(12/31/69)NBC; CBS Playh'se/"Shadow Game"(5/7/69)CBS
The Name of the Game/"Tarot"(2/13/70)NBC
Paris 7000/"The Shattered Idol"(3/5/70)ABC, Ironside(3/12/70)
Medical Center/"The Combatants"(3/18/70)CBS
Hollywood Television Theater/"The Andersonville Trial"(5/17/70)syn.
F.B.I./"Antennae of Death"(11/29/70)ABC
Name of the Game/"The Glory Shouter"(12/18/70)NBC
"Vanished"/TV movie (3/8,9/71)NBC; Owen Marshall/(9/12/71)ABC
Mission: Impossible/"Encore"(9/25/71)CBS
Cade's County/"The Armageddon Contract"(11/7/71)CBS
"The People"/TV movie (1/22/72)ABC
"The Hound of the Baskervilles"/TV movie (2/12/72)ABC
Sixth Sense/(2/26/72)ABC; Hawaii 5-0/(9/26/72)CBS
Mission: Impossible/(10/21/72)CBS
Owen Marshall/"Five Will Get You Six"(10/26/72)ABC
Marcus Welby, M.D./"Heartbeat For Yesterday"(12/12/72)ABC
There are some"other"TV movies that I don't have dates for like "Sole Survivor","Go Ask Alice", etc.

The only William Shatner movies that I can recall are: "The Brothers Karamazov"(1958); "Judgement at Nuremburg"(1961); "The Explosive Generation"(1961), "The Intruder"(1961), "I Hate Your Guts!"(1962); "The Outrage"(1964); "Shame"(1969); and a recent "biggie" called "Impulse"(1975). More?

PRIME TIME NETWORK T.V. SCHEDULE

ONE OF MY FAVORITES & I'M SURE ONE OF YOURS:

1959!

SLASHES INDICATE MID SEASON CHANGES... ALTERNATING SERIES' SHOWN BY "OR".

TIME → / NETWORK	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
SAT. NBC	BONANZA		MAN AND THE CHALLENGE	the DEPUTY	FIVE FINGERS / WIDE WORLD OF SPORTS			LOCAL
SAT. CBS	PERRY MASON		WANTED — DEAD OR ALIVE	MR. LUCKY	HAVE GUN-WILL TRAVEL	GUNSMOKE		LOCAL
SAT. ABC	DICK CLARK	HIGH ROAD	LEAVE IT TO BEAVER	LAWRENCE WELK		DICK CLARK'S WORLD OF TALENT		IT COULD BE YOU!
SUN. NBC	7:30-RIVERBOAT/ OVERLAND TRAIL	SUNDAY SHOWCASE / MUSIC ON ICE		DINAH SHORE OR the CHEVY SHOW / the MYSTERY SHOW		the LORETTA YOUNG SHOW		LOCAL
SUN. CBS	7:30-LASSIE / DENNIS the MENACE	the ED SULLIVAN SHOW		G. E. THEATER	ALFRED HITCHCOCK	JACK BENNY OR GEO GOBEL		WHAT'S MY LINE?
SUN. ABC	7:30-COLT 45	MAVERICK	the LAWMAN	the REBEL	the ALASKANS			LOCAL
MON. NBC	RICHARD DIAMOND / LOVE & MARRIAGE / RIVERBOAT		TALES OF WELLS FARGO	PETER GUNN	ALCOA THEATER OR GOODYEAR THEATER	the STEVE ALLEN SHOW		
MON. CBS	LOCAL	the TEXAN	FATHER KNOWS BEST	DANNY THOMAS	the ANN SOUTHERN Show	HENNESEY	the JUNE ALLYSON SHOW	
MON. ABC	CHEYENNE		BOURBON STREET BEAT		ADVENTURES in PARADISE		MAN WITH A CAMERA / [illegible]	
TUES. NBC	LARAMIE		FIBBER McGEE / STARTIME	ARTHUR MURRAY	STARTIME / ARTHUR MURRAY	M SQUAD	LOCK UP	
TUES. CBS	LOCAL	the DENNIS O'KEEFE SHOW	the MANY LOVES of DOBIE GILLIS	TIGHTROPE!	the RED SKELTON SHOW	the GARRY MOORE SHOW		
TUES. ABC	BRONCO OR SUGARFOOT		WYATT EARP	the RIFLEMAN	PHILIP MARLOWE / COLT 45	ALCOA PRESENTS	LOCAL	
WED. NBC	WAGON TRAIN		the PRICE IS RIGHT	the PERRY COMO SHOW		THIS IS YOUR LIFE	WICHITA TOWN	
WED. CBS	LINEUP / LOCAL / PLAYHOUSE 90		MEN INTO SPACE	the MILLIONAIRE	I'VE GOT A SECRET	U.S. STEEL HOUR OR ARMSTRONG CIRCLE THE.		
WED. ABC	HOBBY LOBBY W/ CHARLIE WEAVER	TAKE A GOOD LOOK / ERNIE KOVACS	OZZIE & HARRIET / NELSON FAMILY	HAWAIIAN EYE (OCCASIONALLY BOXING)		LOCAL (OR HAWAIIAN EYE IF BOXING PREEMPTED IT)		
THUR. NBC	the PLAINSMAN	BAT MASTERSON	JOHNNY STACCATO / PRODUCERS CHOICE	BACHELOR FATHER	the ERNIE FORD SHOW	GROUCHO MARX?	LOCAL	
THUR. CBS	LOCAL	the BETTY HUTTON SHOW	JOHNNY RINGO	ZANE GREY THEATER	THE BIG PARTY OR PLAYHOUSE 90 MARKHAM /	/ REVUE		
THUR. ABC	the GALE STORM SHOW	the DONNA REED SHOW	the REAL McCOYS	the PAT BOONE SHOW	the UNTOUCHABLES!		LOCAL	
FRI. NBC	PEOPLE ARE FUNNY	TROUBLE SHOOTERS	M SQUAD / BELL TELEPHONE HOUR	BOXING /	JACKPOT BOWLING	BELL TELEPHONE HOUR OR PROJECT 20		
FRI. CBS	RAWHIDE		HOTEL DE PAREE	DESILU PLAYHOUSE		TWILIGHT ZONE!	PERSON TO PERSON	
FRI. ABC	WALT DISNEY!		the MAN from BLACKHAWK	77 SUNSET STRIP		the DETECTIVES	BLACK SADDLE	

PLUG TIME! I've neglected giving Jerry Bails his well deserved plugs lately. You've heard me speak of Mr B's various great stuff like his $4 "Collectors' Guide to the First Heroic Age", his $5 "Who's Who of American Comic Books" vol.1, and his $6 "who's who" vol.2 (And volume 3 will be out this fall) sporting a [illegible] Kemo Son Ross cover! Zowie!)(But buy it anyway!)PLUS could there be more?) Jerry's latest effort, slated to coincide with the return of DC's ALL-STAR comics with the Justice Society, is ALL-STAR REVUE, a fan-zine spectacular for JSA fans new & old! All this is available from Jerry at 487 Lakewood Blvd ; Detroit, Mich. 48215 (35¢ postage on all orders!)

And Craig Henderson is still waiting for the tasteless holdouts who still haven't subscribed to his TV/movie fan-zines. FOR YOUR EYES ONLY a newsletter ($1 for 4 issues)and FILE 40, a magazine ($10 for 'nother dollar,. Craig Henderson, 13301 Zircon Dr., Bowie, MD, 20715.

NEXT ISSUE: A TENTATIVE SCHEDULE...

"CHALLENGERS of the UNKNOWN" INDEX

STAR TREK SEASON 3 INDEX

the GIRL from U.N.C.L.E. INDEX

1960 T.V. SCHEDULE... PLUS

MOVIE INDEXES, LOTSA QUESTIONS & STUFF!

And finally, as I've already said once, send all questions & 10¢ stamps, additions and corrections to ME!

Don Rosa ; 7410 Woodhill Valley Rd.; Louisville, Ky.; 40222

TRIVIA STUFF

Not only did Richard Wright have no trouble at all telling me that the "Forbidden Planet" space ship was titled the United Planet's Cruiser C-57-D, and that its landing coordinates on Altair 4 were 81°17'4" North and 148°21' west...but when I further questioned him, Rich was able to tell me that Altair 4 had .897 Earth gravity and oxygen content 4.7 times richer than Earth; the Krel power plant was 20x20x20 miles, 7800 levels, 400 vent shafts, 9200 thermo-nuclear reactors, with power units sunk 50 miles into the planet... in fact, Rich answered every query I could dish out, right down to the Id Monster's shoe size (37"x19"). Smart alleck!

This time around it's TV's turn to be subject to a Trivia question -- the topic, "The Avengers". Remember, if anybody cares, "first prize" is a set of comic indexes for Nedor and MLJ And I hope you don't mind that these questions are getting longer and longer, but wot th'heck.

A: JOHN STEED-- Steed always wore a bowler and carried a brolly...but why? I'm sure the sartorially excellent Steed would have sported them anyway, but what were their special features???

B MRS EMMA PEEL-- Who was Emma's father and what was his business; who was Emma's husband, his profession, and what happened to him???

Be seeing you...

Don Rosa

Friedkin returns to TV to direct drama 'The Spirit'

William Friedkin, whose last two films, "The French Connection" and "The Exorcist", were among the top moneymakers of all time, is returning to the medium where he started as a director - television.

NBC announced that Friedkin will produce and direct a two-hour movie for the next television season: "The Spirit", based on the Will Eisner comic strips that have attracted fans of all ages for three decades.

From his last two films, Friedkin became a millionaire - as well as one of the five most in-demand directors in the business.

Why then would he seek a return to television?

He explained his reasons at his Universal Studio bungalow. It is not an easy place to find, since it is marked with an assumed name "to avoid people who keep dropping by with scripts for me to read."

"I'm not one of those who puts down television," remarked Friedkin, a serious-minded 35-year-old professional.

"I've never viewed the medium as a 'Poor cousin'.

"Shows like 'The Law.', 'Love Among The Ruins' and 'In This House of Brede' are as good as anything you can find in a movie theater.

"I've always wanted to do TV again - but to use the medium in a way that it should be used.

"Not with a photographed play or a conventional story, but with something that uses the unique intimacy of TV. I've also wanted to do something that would appeal to the imaginations of younger children as well as adults, dealing with subject matter that is not salacious or contrived."

The answer was "The Spirit." He displayed copies of the comic books and emphasized it isn't your normal run-of-the-pulp type of comic.

"Look at the dramatic use of montage, of light and sound," he urged. "See the dynamic framing that Eisner employs, and the deep, vibrant colors.

"Many film directors have been influenced by 'The Spirit,' myself included. Look at this."

He displayed a comic cover of a man being chased by an elevated train. "This is where I got ideas for the chase in 'The French Connection.'"

"The Spirit", Friedkin explained, was an assistant district attorney who was killed and buried but somehow survived because of some kind of gas.

He chose to retain "the anonymity of being legally dead" and to combat the criminal world with his mysterious identity.

"He is a sort of modern-day Don Quixote," said the director, "a vulnerable hero who doesn't always succeed. His Sancho Panza is a 12-year-old black boy named Ebony."

Before embarking on "The Spirit," Friedkin will make his first film since, "The Exorcist." It is "The Sorcerer," which he described as "an international action-adventure dealing with magic but not the supernatural."

Despite the drawing at the left by Don Rosa which pictures James Garner as Denny Colt and Rodney Allen Rippy as Ebony, the film version of Eisner's crime-fighter has not yet been cast.

Eisner himself has said though that should a film version of "The Spirit" ever be made, that he'd like to see James Garner in the title role. I can think of no better choice as Garner very much resembles Denny Colt, plus he has been playing this same type of tongue-in-cheek character throughout most of his cinema career.

Eisner once revealed that there was interest in a "Spirit" film as far back as the 40s. "Columbia wanted to make a serial, but they wanted total script control and I wouldn't give it to them. They wouldn't budge from their demand so I said 'forget it'."

In the person of William Friedkin, Eisner seems to have someone who will be far more sympathetic in approach to both Eisner and "The Spirit" himself.

by **JAMES VAN HISE**

This time, as I continue covering the 1950's non-EC work of the many fine artists who made up the staff of the late lamented EC comics, I cover strips by Wally Wood, John Severin, Angelo Torres and Reed Crandall.

FLYING SAUCERS #1 - 1950 - Avon
"The Flying Saucers" - 21 pages

When Wally Wood drew this he had only just begun work over at EC. The horror and SF titles of EC were just aborning and Wood was in on it all. 1950 is considered a very early period in Wally Wood's professional art as he had not yet fully developed his style and approach as he would during the next three years at EC. And yet this strip shows more development of style and security in linework than does Wood's EC work of 1950 through early 1951. This is most likely because this strip seems to be pure Wood, while he early EC work was often done with Harry Harrison (who one day realized he could write better than he could draw and went on to write SF novels).

The story concerns a man who accidentally awakens a group of strange creatures who had been in suspended in a mountain in South America. Immediately upon awakening they board flying saucers which were housed there and begin exploring Earth. We come to find that they are the remnants of a civilization which existed on Earth millions of years ago before mankind did. For awhile it's a mystery as to whether their plans for Earth today are friendly or hostile, but in the end they neutralize all atomic weapons to prevent today's Earth from suffering the same fate their civilization did, and then leave for another galaxy and other beings of their own kind.

Again, this Wood art is better than that EC work of his which appeared during this same year, and the aliens and scientific machinery is the classic Wood one would find even more developed some three years later. It isn't great through and through, but there are far more good panels than bad and rates a "3" which is trying very hard to be a "4".

BATTLE #69 - April 1960 - Atlas
"Flying Circus" - 5 pages

John Severin drew many of EC's war strips and the influence of these remained with him for many years to follow. This strip is a fine example of this very thing.

The story is about the World War I flying ace Baron Manfred Von Richthofen (also known as the Red Baron) and his group of aerial warriors known as the Flying Circus". The story introduces us to this team and then goes on to chronicle their downfall at the hands of the American flying ace Eddie Richenbacker. The story is comparable to the type of job Harvey Kurtzman might have done.

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

The art is some of the finest John Severin has done and is easily reminescent of his work in EC's TWO-FISTED TALES. The detail and execution of line in the bi-planes and tri-planes is exquisite and looks as if George Evans could have been guiding his hand; the job is that good! What makes this even better is that these panels of air planes and aerial combat encompass most of the story, taking up no less than 14 of the 26 panels in the story. It's top notch Severin and walks away with the top rating of "5" this issue.

STRANGE TALES #53 - December 1956 - Atlas
"What Stanley Saw!" - 4 pages

Angelo Torres didn't do a great deal of work for EC, primarily doing inking for people like Al Williamson. In fact, Torres strip for EC which bore his sole signature, "An Eye For An Eye", remained unpublished until the EC HORROR LIBRARY in 1972.

Torres' work is very similar to Al Williamson. His work uses much of the same techniques such as his use of blacks and crosshatching.

The story concerns a man who, while piloting an airliner, witnesses a flying saucer land. No one will believe what he saw and because he won't make a statement to the press that it's a hoax, he loses his job. Determined to prove his story he drives out to where he saw the saucer land and sure enough he's captured by aliens. They explain that they live there secretly as every other planet has turned them away. He agrees not to reveal their existence just as his former employer comes upon him. They make up and he gets his job back and everyone lives happily ever after.

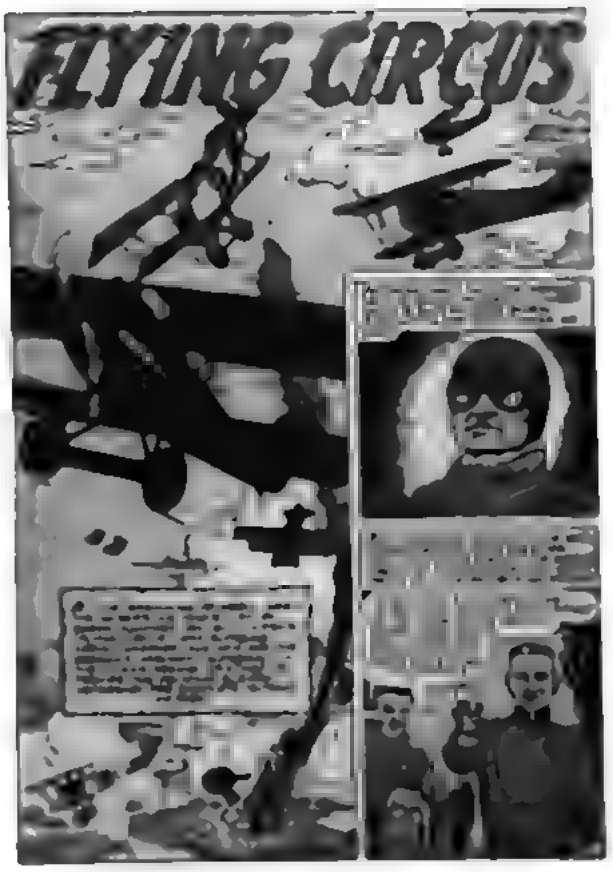
The art is very sparse on the first two pages and makes an extensive use of blacks in lieu of detail, much to the detriment of the panels' effectiveness. The third and fourth pages have a better use of detail, especially in the fourth and fifth panels on page three (pictured at right). The strip on the whole would be just a "2" if it wasn't for those handful of panels, but these raise it to a "3".

The Man Who Crushed Rocks" - 4 pages

As in many Atlas comics, this one has strips by two fine artists, this second one by Reed Crandall.

The story concerns a roughneck who discovers a spring in the swamp which gives him super strength. He returns to the town which threw him out and exacts revenge by pushing people around and robbing the bank. He's foiled by the sheriff who also knows about the springwater's secret.

The art is a little loose for Crandall but is nonetheless good, although backgrounds run a little sparse and lacking in detail. So although the art isn't bad, Crandall did much better than this for Atlas, and is certainly not comparable to his EC work. It just manages to rate a "3".


FLYING CIRCUS

Biography of NOEL NEILL

(Lois Lane — Star Reporter Metropolis Daily Planet)

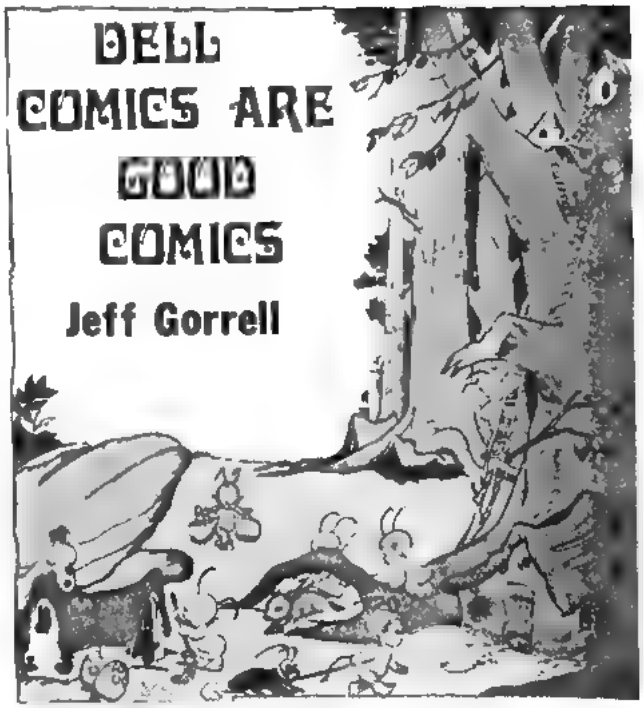
Noel Neill wanted to be a newspaper woman ever since she was old enough to hold a pencil in her hand. Today, Noel is probably the most famous newspaper gal in the world. She's Lois Lane, Star Reporter for the Metropolis Daily Planet, and as every television fan knows, she has been out-scooping Clark (Superman) Kent for front page kudos.

Noel got her newspaper training from her father, David Neill, News Editor of the Minneapolis Star-Tribune. She earned her first money by writing articles for Women's Wear Daily, a trade publication.

Her newspaper career was short lived however. One summer she was spotted by Bing Crosby at NBC and he signed her to sing at the Del Mar Turf Club, which he owned, in Del Mar, California. After the season at Del Mar the call from Hollywood was inevitable. Noel was signed to a long-term contract by Paramount Studios and made her professional screen debut in the movie "Henry Aldrich for President" with Jimmy Lydon. Other Paramount releases included "Submarine Command", "Greatest Show on Earth", "Here Come the Waves", "Music Man", "The Big Clock", "The Blue Gardenia" and "Fun Time" in which pictures she worked with such movie greats as Bing Crosby, William Holden, Ray Milland, Alan Ladd, Charles Heston and Betty Hutton. While under contract to Paramount, she was loaned-out to do the "High School Hero" series with Freddie Stewart, June Preisser and Frankie Darro. This was followed by the original Superman serial for theatres. Other screen credits include "Gentlemen Prefer Blondes" with Marilyn Monroe, "American in Paris" with Gene Kelly and "Invasion, U.S.A.".

A pert, trim package of femininity — she stand 5 ft. 2 inches, she loves golf, volleyball and basking at the beach.

Biography on Ms. Neill courtesy of PALM BEACH CON*1/Trekon Int'l '75. Be sure and see their ad elswhere in this issue.



CAMP COMICS and U.S.A. IS READY

CAMP COMICS are quite unusual artifacts from the early days of World War II. The first issue, dated February 1942, must have been conceived and written before the U.S. entered the war the previous December. Thus, it anticipates the imminent military involvement and reflects the growing number of service men in the American ranks. For, you see, the title refers to army camp, not children's summer camp, and the covers themselves, with a pin-up girl photo (using, incidentally, the same girl each issue) and a mildly - very mildly - suggestive caption proclaiming that this is not a kid's comic. I don't know the distribution, but I suspect that it was available only at army bases. It ran three issues.

The contents of the comics are varied fare, indeed: "Rusty O'Reilly", a contrived, realistically drawn tale of women spies - highlighting most of all, however,

WALT KELLY FROM CAMP COMICS #1

shapely stockinged legs at whatever opportunity; "Seaman Sy Wheeler", drawn and written by Walt Kelly; "Rimfire Ferguson , a so-so western that looks a lot like Hopalong Cassidy; miscellaneous adult-oriented filler pages, like "Party Line', which is replete with half dressed women and feeble one-liners; Hank and Lank", a satiric piece by Frank Thomas; Bugs Bunny and Elmer Fudd; and other diverse features.

The Sy Wheeler stories are the most interesting, with Thomas' Hank and Lank a close second. But before delving into them here are a couple of anomalies.

First, Kelly draws a two page Bugs Bunny strip in CAMP #1. Bugs is "helping" Elmer pass his army physical, succeeding only in driving the recruiting sargent crazy; Bugs, who in his long and noble history has been drawn by many hands, is rendered by Kelly as he has never been drawn before or after.

Also, in #3 there's a one-page poem with pictures by Dave Berg depicting in not-so-subtle fashion sundry wished for bloodthirsty punishments for Hitler and the other axis leaders. Strange.

Seaman Sy Wheeler involves a sailor who regularly gets into bizarre trouble over women. Kelly's drawing is good comical style: funny looking guys and pretty women - and you should see how Kelly's sexy women look. He's not Milton Caniff, of course, but you don't get a chance to see Kelly drawing women very often.

The humor is slapstick in visual presentation and full of Kelly's rapid fire verbal wit. Kelly s dialogue has always been one of his strongest assets, enlivining wooden plots and enriching dazzling action sequences. It is most readable when read aloud, whether it is the pert manteau coinages of vintage Pogo strips or the spaced-out logic reminiscent of vaudeville routines gone wild. For example, Sy on his way to a new girlfriend's house with a sack of peppermints as a gift, is accompanied by his friend who complains about his choice of candy. Following a run-in with the same girl's fiance', Paul Poozle, Sy crams the sack of peppermints down Poozle's throat. As Sy and friend stroll away, his friend suggests, "you should get more licorice next time." Sy replies, "Suppose Mr. Poozle didn't like licorice?"

There are so many twists and turns in the Sy Wheeler plots that they are practically unreportable. It is as if Kelly set his characters in motion, recorded their antics, and terminated his stories only because he reached the requisite number of pages. Fortunately, he is good at keeping the plot lively even when it has no apparent direction.

Hank and Lank are two middle-aged city streetsweepers who boil down an incredible stack of superhero comics they find in the city dump (if they had been foresighted, they would have placed those Golden Age comics in a bank vault instead of a cauldron). From the vapors of the condensed comics arises 'The spirit of all the comic avengers" who is emblazoned with the initials of some of the most popular superheroes. He offers them their chance to be superheroes, all they have to say is "XNTZ", and "Powie" they are transformed into caped sooper sweepers, flying through the air on their brooms.

Their first case is conceived in response to infants prowling the public streets with empty feeding bottles crying for "thmilk". Hank and Lank round up the gangsters responsible for hoarding all the milk and make them build the most outrageous looking fountain since Rockefeller Plaza, spewing forth milk for free public consumption.

The second and third adventures are all war oriented Hank and Lank defeat a legion of fifth columnists - all of them look like Hitler - in CAMP #2; and they foil an attempted underground invasion of the U.S. by Japan in the third issue. These obviously are at the heart of early war sentiment. Stories during this time period often revolved around the supposed, or at least feared, eventual invasion of the U.S.

And this takes us up to the next comic.

U.S.A. IS READY

This is a 1941 Dell one-shot war propoganda comic. Published the summer before America officially entered the war, it has a single-minded theme. "The United States is whipping feverishly into shape - to defend its shores, the American way of life against a new and ugly system of slavery. Where it will meet its hard and bitter baptism of fire and steel no one can safely guess. But it will be prepared."

68 pages of uniforms, armament, planes, ships, soldiers and insignia of all the branches of the military, along with texts describing America's might - was it a warning to the axis or a reassurance to the U.S. citizens? I believe it was the latter.

There are no surprises here. Ordinary Dell artists illustrate the jingoistic sentiments adequately, but not especially interestingly. The comic is a curiousity, most interesting to the comic historian or the sociologist - or, to an inveterate Dell collector.

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

OPINION

I've been into comics for too long a time to get upset by turns of events that just don't agree with my thinking. The last time a publisher's business manager was able to do that was the cancelation of my beloved Adam Strange in Mystery In Space. All fandom was enthusiastic about Charlton's E-Man. A fresh approach in both art and comedy/adventure during these times of mediocrity and theme fads. Now we learn that E-Man is being cancelled due to lack of sales. Reality often hurts! Once again, economics had been our nemesis. My compliments to Charlton for giving us something good, albeit for a short season.....

GUEST PRIVILEGE

Chafing at the bit, my assistant, Lou Sullo needed no coaxing to put down his thoughts after looking at the first issue of DC's Avenger.....

How many times have you been enthused upon hearing that one of your favorite pulp heroes would be turned into a TV show, movie, or even a comic book? Then you suffer from complete disappointment. Why? Radio programs and books allow you to be your own casting director, set designer and special effects man. You develop a mental picture of what the heroine and his regulars look like. You return to the same pattern every time. Pulp heroes turned into radio programs, such as the Shadow, (it ran for 15 years) are successful because both forms of entertainment are thinking mediums. And in most cases the pulp stories were not copied or used as themes. Then other media, which do your thinking, pictorizing and movements for you, take over the same subject matter and turn it into a shambles. I still remember listening to Bud Colyer as Superman on radio, and then was very disappointed when I saw him on "Beat The Clock". I fully expected him to look like the comic book Superman. After some 70 issues of Doc Savage paperbacks, the same disheartenment occurred when I tried to accept Marvel's comic book version of the Man of Bronze. George Bama had set the appearance of Doc into my acceptable perspective, and nothing less would be worthy. We all want our pulp fiction heroes to make good and find themselves in other media; but I've found that once the inevitable injustice is done, they aren't my heroes any longer. A perfect example is DC's take-oss of The Shadow.

In the pulps, Burbank was an all-business-ultra-dedicated information coordinator for The Shadow. The comic has him joking and talkative. His mysterious aura is gone. My Burbank is a middle aged, pasty looking person who is physically deformed. He shuns humanity by staying in a dark room. He finds comfort in the solitude of his room. His aloofness is one of the reasons The Shadow recruited him. DC's Burbank is in his early 30s, is fairly good looking and shows no moroseness in his actions. My Harry Vincent is shy and retiring. In the pulps he is usually someone's secretary. DC has him acting like a playboy. As for The Shadow himself, in the pulps he speaks very little. 100 words in 120 pages would be a lot based upon some of the originals I've read. My Shadow realizes that his agents are human and can fail. He lives by the credo "To error is Human, to Forgive is Devine". The comic book Shadow brooks no failure from anyone on his team. He demands automaton obedience. He is brittle and lacks consistency in giving his readers an basic set of powers and abilities from story to story by which they can relate his actions. I realize that you can't fit 120 pages of story into 18 pages of action outline, and perhaps this is the major reason why a good pulp hero can never become a good comic book, TV or movie hero.

****

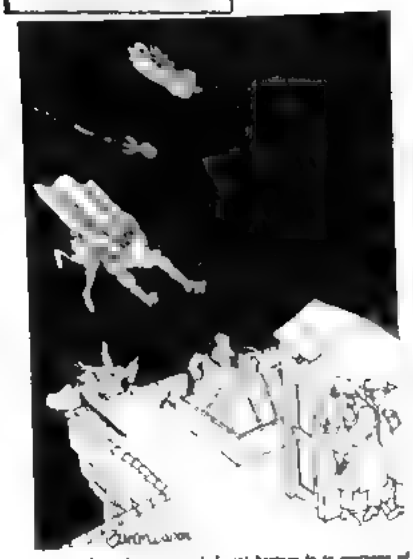
In 1936, the first costumed super hero in American comic strip history appeared in syndicated newspapers. Lee Falk and Ray Moore produced "The Phantom" for King Features, and the character has had life ever since. To be an artist doing The Phantom entitles you to a degree of specialness; and not many can claim such a prestige. You've got to be good in your own way and style. As I type this I'm bubbling over with pleasure and proudness for a very good friend of mine who has just been assigned the title by Charlton. Don Newton has arrived! He's already finishing his first story. Great going Cap'n Newton! By the way, Don will have a very different, human interest type interview in Charlton's Bullseye #4, and Asst. Editor Nick Cuti succinctly put it, "A very fine article about a very fine artist." Bullseye editor "Bullet Bob" Layton knew his life would be worth not one plug yen if he let anyone else but yours truly do the piece, and the accumulation of letters and material from which I drew my story weighed about ten pounds. It's a first in that the subject matter for an RBCC FANDOM PROFILE is now a topic for an article about himself as a professional. My cup runneth over.....

The photostats that Foom editor Scott Edelman showed me looked good, and the final product was even better. I'm referring to Marvel's fan club magazine, the latest effort being a mind boggling coverage of The Silver Surfer. It's worth the price tag and puts you a little bit closer to the bullpen zanies and their doings.....

CAPTAIN CRYOVAC appeared in a one shotter titled "Galaxy Adventures". The publisher, according to the indicia was ABC Publishing Company. Artists and/or writer was not credited on the splash page and I could not recognize the style. As a plastics research chemist, Don Filmaster was working on a clear, but steel strong plastic that would take the place of iron in armor plating for tanks, battleships and planes during WWII. While studying the molecular arrangement of his latest test sample, he inadvertently trips over the electric wires connecting his illuminated magnifier. The live current hits the plastic and causes an explosion with full force. When the smoke clears, Filmaster's body is aglow with sparks. Upon regaining consciousness, he discovers that he has been impregnated with the rays of an electron beam and is a human dynamo capable of hurling lightning bolts and force beams at will. The rest is comics formality as he dons a militarylike costumes replete with a green hood having yellow lightning bolts, blue gloves, boots, trunks and chest emblem of an exploding phalanx of lightning. His cape is green with a yellow border and his shirt and leotards the same color. He has the ability to fly, leaving a stream of electronic particles behind him (much the same as Charlton's Capt. Atom) and in his first and only adventure he thwarted a secret invasion of German submarine-tanks from destroying New York City. The story was 22 pages long and not bad for the 40s material that small publishers were capable of using.

Cryovac was the name of the plastic that he invented.

PICTURE POTPOURRI



"The thing that gets me is I used bandages in to everyone of these issues!"

YOU CAN CHARGE THE SYSTEM WITH LIQUID REFRIGERANT
HMMMM
INTO THE SUCTION LINE OF THE COMPRESSOR AND NEED TO HEAT THE REFRIGERANT CYLINDER!
THERE IS!

A COMMERCIAL SUPER HERO: "CHARGE FASTER" FOR WATSCO PRODUCTS CO. Special thanx to Tony Kowalik.

"MIDNIGHT MONDAY NASTY RAINY THE MOOD CHARGED WITH TENSION THAT'S WHEN IT STARTED WHERE? THE BOWERY SURE, LAUGH AT IT IF YOU WANT - OR SNEER AROUND - BUT DOWN THERE ARE MY KIND OF PEOPLE THEY DON'T HAVE MUCH - BUT THEY DON'T WANT MUCH EITHER"
TATTOOED
"THEN THERE'RE THE OTHERS THEY HAVE MONEY AND WANT MORE GARISH, NOISEY PEOPLE WHO DON'T BELONG THERE PEOPLE LIKE THE HALF-BLONDE SHE'S ONE BABE I'LL NEVER FORGET"
FRIEND OF YOURS, KITTEN?
HE LOOKED SICK - I THOUGHT...

"MIKE HAMMER" SYNDICATED NEWSPAPER STRIP FROM THE S.J. "JERRY" IGER ARCHIVES. THIS SECTION COMES FROM A FOREIGN REPRINT ADVERTISING BROCHURE. STORY BY MICKEY SPILLANE, ART BY ED ROBBINS.

AW, SHUT UP AND GET YOUR HAND OUT OF HIS POCKETS
HOW WHAT'S THE GAG? YOU DON'T LOOK LIKE THE TYPE WHO ROLLS DRUNKS FOR A LIVING
LET ME ALONE! WHAT RIGHT HAVE YOU TO
RIGHT? SUGAR! I GOT A BUZZER, A GUN AND A NEW YORK LICENSE THAT GIVES ME A RIGHT TO BUST UP A SHUFFLE LIKE THIS ONE

THE COMIC BOOK OF HISTORY OF AUSTRALIA BY JOHN RYAN & EDWARD SIEBER
1977 EDITION
TYPICAL PICTORIAL PAGE FROM THE FORTIES

In doing these annual reports on the comic book history of Australia with John Ryan, it became apparent that the best way to convey the art and story styles would be through the use of as many pertinent pictures as possible. The topic for 1977 is best illustrated by the covers that appear on a back cover ad of a 1940s comic, per picture 1. The titles are typical of that era, with the inherent patriotism of WWII, swipes from American comic themes and the best of the pulps making up the panorama of fare. If you have been a long time reader of this column, it will come as no surprise to you that while the United States was, and is the forerunner of comic books, both Great Britain and Australia, being english speaking also, would naturally be the nations most susceptible to this type of literature. Hence they established their own industries when WWII cut off the supply of reprint material from this country. They innovated, nurtured their own artists (who were one man forces that wrote, pencilled and inked complete books), developed black and white printing presses and went into business for themselves during the period this series of articles will cover. Most of the work is mediocre by our standards then, and now. Still and all, it would not be in the best interests of panelology to dismiss the existence of these comics, just as we cannot erase the work that came out of the fly-by-night publishers and one-shot comics that the United States had during the same years.

The pulp influence could be noted immediately by many of the titles turned out by "The House of Offset", Offset Printing Co. of Waterloo, Sydney, Australia. The covers were painted, looked like pulps in content, and were duplicated on the back. A typical scene of a trussed victim about to be tortured by a hooded villain brandishing a blow torch graced the cover of "Grand Adventure". A monocled, Teutonic looking spy, crouched in front of a safe with a blueprint in his hand, laboratory apparatus in the background, startled by the approach of a gun clutching, slouch hatted hero appeared as the frontspiece of "The Secret Formula". "Pirate Planet", an 8¾ X 10½ comic combined a rehash of "War of the Worlds", Hugo Gernsback and Tom Swift into a science fiction adventure in the year 1965. These, and others, will be outlined below, together with illustrations.

"Grand Adventure" had a little of everything. Eight pages of text including pictures, a la pulp style, opened the book. The title was "Magic Murder" followed by "The Man In The Scarlet Mask", inside covers of comedy material, and several other adventure stories. The best thing that can be said about "Grand Adventure" is the art of Harold English. With zipatones an unknown thing at that time, he labouriously applied a fine line brush to panels where texture was needed. The broad side of a pencil sufficed in adding shadowing to backgrounds. "The Man in the Scarlet Mask" and "Sabotage" stories looked much like American pulp illustrations. The Secret Formula was a "Red Steele Adventure" with English handling the title story of this business suited adventurer in fine fashion. However, the plot was trite. A filler feature had clean lines by Will Donald. Here again a man of adventure named Shado McGraw , reminiscent of the Chesler shop calibre of art.

The Legion of Space was science fiction fare by Philip Wearne. The forward, reprinted on the following page tells the story. John Ryan notes in a piece of past correspondance that "likenesses of Edward G. Robinson (Jon Jleon), Sabu (Bob Star) and Gary Cooper (Ron Jason) as can be noted. This was the premiere issue. The second was retitled"The Space Legionaires". Third and Fourth issues reverted back to the original title. As with other stories dealing with space, wearne had no imagination when it came to designing rocket ships.

Dr. Mensana by Tony Hubble (who used the name Hub in his work) was a strange title, and the entire story in itself was weird in concept of character and art. The most notable thing about the issue are the panels which featured volumes of dialogue and minimums of pictures, as illustrated on succeeding pages. The good doctor's 5+ tablet transformed him into a giant muscleman whose only wearing apparel was a pair of shorts with lacings on both sides. The effects of the drug lasted one hour (shades of Tick Tock Tyler!) Some pages were in black ink, others were printed in blue ink. By taking yet another pill, an "M+". his head grew to englarged proportions and he acquired telepathic powers. The only catch? He had to wait a half hour between pill takings. John Ryan, of Dr. Mensana, says: "Actually the idea behind Dr. Mensana had some potential, but it was never developed, or even illustrated properly.

With the pictorial matter that follows left with the assignment of giving you readers the in-depth feeling for these representative titles, we leave it for the next issue of RB-CC in which to discuss and illustrate several more Australian "Forties" examples of comic art and titles. Pirate Planet by Noel Cook and the Stanley Pitt-Frank Ashley "Anthony Fury" work will be presented along with the cover of "Buck Rogers Special No. 9".

And finally, I would be remiss in not thanking Hugh O'Kennon of Richmond, Va., who allowed us to partake of his private collection in order to research the material and photocopy the art. Both John and I found some gems.

The Man in the SCARLET MASK

BLITZ O'BRIEN

R.A.A.F. ACE

THE SECRET FORMULA

Starring RED STEELE...

BAD MEN'S MONEY

SKY POLICE

FOREWORD: In secluded Northern Rhodesia the native populace is guarded and controlled by a small band of daring British pilots, known as the **SKY POLICE**. These men are trained at Mochan Aerodrome and from there they are sent to various military outposts for duty.

The story opens when mysterious fighter planes interfere with the peace of this small province.

Equipment of the Legion

THE DELTA RAY PROJECTOR, COMMONLY KNOWN AS A HEAT GUN, IS THE STANDARD HAND WEAPON OF THE LEGION. THOUGH ATOMIC POWERED, IT IS NOT AN ATOMIC BLASTER. THE TRANSMUTATION OF ONE ELEMENT TO ANOTHER RELEASES A BEAM OF ENERGY WHICH IS PROJECTED FROM AN ULTRONIUM REFRACTOR.

THE THETA RAY PROJECTOR, KNOWN AS A "SHOCK GUN," PROJECTS A BEAM OF ELECTRONIC VIBRATIONS. THOUGH A LETHAL WEAPON, IT CAN BE SET AT HALF POWER TO CAUSE UNCONSCIOUSNESS. IT IS POWERED BY A SMALL ATOMIC BATTERY.

MEMORIES ARE MADE OF THINGS LIKE THIS.....

Friday, March 21st, about 4:30 P.M. It's the day that the Marvel bullpenners wind down from a week of hectic deadline making, and think tank exposure that boggles the mind. Tomorrow starts the first Marvel Convention. I saw the program a week ago, and consider it one of the best ever executed. But then, it was in the hands of professionals who had the talent and facilities at their beck and call. I hadn't seen the "Baby Behemoth" all week, and this was the time to check up on DUFFY VOHLAND. You can tell that the desk in the corner is his. Disorder reigns within a ten foot perimeter. No wonder guys like BILLY GRAHAM and ARV JONES keep twenty feet and a folding screen between themselves and the "Pride of Clarksburg, Indiana"! DUFF has lost considerable weight. He's down from a 56 waist to a 44, which makes it easier for luscious PATY to put her arms around him. It was DUFF'S turn to present the news and/or rumors floating around the industry about rival publishers. When he mentioned that DC was reviving All-Star Comics and the Justice Society, I jumped up and yelled "Ye Gads and Little Fishes! I'm going to call JERRY BAILS right now! He'll have an orgasm!" "Relax", DUFF interjected, when ROY (THOMAS) found out last week he called JERRY that night." No sooner were those words spoken when Marvel's editor emeritus walked in. "They couldn't call it "All-Star Stories" because that would make for funny first initials. They were thinking about "Super Squad", but that sounds like a Saturday morning kiddie TV show. I asked JERRY (CONWAY) why they didn't leave well enough alone and keep the original All-Star title. The sense of it never occurred to them." As ROY was leaving I asked him if he would ever bring the Bioverse back to Thor. It was a darned good concept, even though a litt's too high tempered for the younger readers. This same fault caused Kirby's Trilogy to bite the dust. "Someday, perhaps," was ROY'S only comment as he exited with his attache case. SCOTT EDELMAN came in with some of DUFFY'S art work which would be auctioned off at the Marvel Con. I immediately bid 12¢ and 17¢ for both pieces, which STERNO would no doubt reprimand me for. "Too high," he'd claim. A discussion of what could be done with the "new" 13 member team of X-Men, now that the first giant issue is a fact led to many alternatives, including adding a 14th in the image of TONY ISABELLA. To the reader who might be slightly miffed at the needle sticking, let it be known that this sort of comical conduct and off beat humor reigns rampant within Marvel's Hallowed Halls. Without it, the seams would break from the tension built up by the pace required to maintain the production schedules each month. And finally a pleasant hour ended with a visit to the main room, where that other "Gang" member, ROGER "THE APACHE KID" SLIPER awaits my weekly greeting and hug. Knowing that ROG is overly delighted to see me makes the visit even that more important. MIKE ESPOSITO admits that his pitching arm is in great shape for the oncoming softball season. I saw him warming up the week previous in the hall by the 6th floor elevators with a wiffle ball and CHRIS CLAREMONT as the batter. Is this a typical visit? Heck no! Judging from past experiences, it was one of the more docile ones.....

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AND THE BEAT GOES ON.....

Surprisingly, the first Marvelcon attracted not just the metropolitan New York people, but dealers from as far away as Boston, Madison, Wisc. and points south. Phil Seuling, with his crew of professional people made the affair smooth and organized. The busiest room was off the main lecture hall, where Marvel bullpenners signed program books and did some quick art for the princely sum of 50¢, which went toward the Bill Everett Memorial Fund. John Verpoorten's huge hand covered the area as he put his name in fiber tipped glory onto the page. Herb Trimpe at the other end of the long table was busy catering to the throngs. I missed the luncheon, but did manage to catch my parolee, Duffy Vohland wearing his Sherlock Holmes cap and grinning defiantly as I motioned to him to remove it in respect to the speaker. Charming Marie Severin chairladyed the all girl dais, and I congratulated her at the finish for managing to contain Luscious Paty, expecially when the question regarding nudity in comic strips came up. Ben Pondexter, he of the Pittsburgh Comix Club was chinning with Paul Levitz in the hallway as the very talented John Buscema walked by with his son. Jerry Iger signed autographs via his specialty of having people write the first initial of their last name and within seconds converting the symbol to a comical picture. He caught and was successful in obtaining some of the old comic books and art he produced back in the thirties and forties. A particular piece that I admired, because of its excellent condition, was a 12 page Wambi from Jungle Comics done by the very stylistic H.C. Kiefer. There were at least three Superman No. 1s in the dealers room, so who says that the well may run dry shortly? Stopping at genial Don Phelp's table got me some information that will delight all of you young readers who have been sneaking Playboy's and Gallery's better issues into the house. The August edition of Oui will have a potent article on comics and their importance, featuring Doh in glorious pictorial form. In that piece will be revealed a discovery that Bob Overstreet will list in the 1975 Price Guide. Prior to the publishing of Marvel Mystery No. 1, a four page Sub-Mariner by Bill Everett was part of a black & white comic book that was presented to movie theater owners as a giveaway to their customers. 5 prototype samples were made for salesmen, but the project was abandoned. These four pages later became the first part of the full Submariner story in MM #1. You could take your own picture with costumed Capt. America or Spiderman; or stick your head through a silhouette of Thor in one room. Roy Thomas went non-stop in giving his lecture on Conan. That the convention was orientated to Marvel Comics was evident by the decorations. The bag containing the program booklet was a smart pull string affair in red, white & black with the front side a simulation of Spidey's head. Both Keith Pollard and Dandy Don Wilson strolled unassumingly through the rooms, became the subjects of some home movies, and should have been given more recognition. Tony Isabella, looking his usual fire self, sped through the dealers rooms but put on the brakes when I got him into a discussion with Jerry Iger about his forthcoming visit to hometown Cleveland. Met George Tuska's charming wife; and she couldn't explain either why George puts such big teeth into the mouth of his characters. No special guests of honor were needed at this con. All the Marvel staffers filled that role quite admirably. They and Phil proved that it was not just another convention. Excelsior!

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95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

STAR TREK & COMIC BOOK FESTIVAL

September 27 & 28, 1975

Southwest fandom's biggest "small convention" is coming your way again this September 27 & 28 with another dazzling array of fantasy, fandom and fun!!

Hot on the heels of HOUSTONCON '75/STAR TREK '75, we present our STAR TREK AND COMIC BOOK FESTIVAL. If you don't like the hustle of the big conventions, then this convention is just for you. With some of the biggest dealers in the Southwest and over 1,000 in attendance, our "mini-cons" offer you a fun-filled weekend, with plenty of action and hours of films.

DEALER'S ROOM

Only 30 tables are available for MINICON 11. These will be sold out fast! Why, because just as with HOUSTONCON, no other Southwest fan convention can equal the dealing that goes on at one of our minicons. It's as simple as that. Just ask the dealers like: Tannar Miles, "Caz" Cazedessus, Gordon Bailey, Star Trek Welcommittee, All American Bookstore and all of the others. Outside of a major convention, the Houston mini-conventions are a dealer's dream.

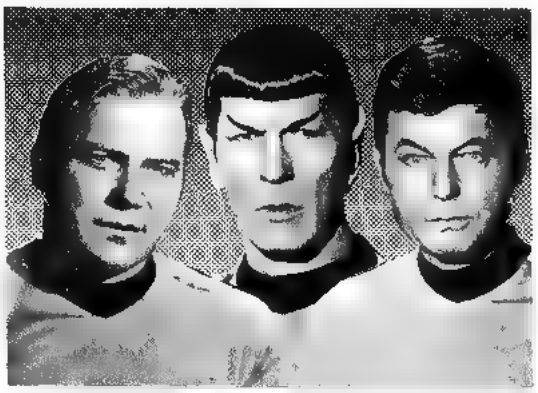
If you want a table----order it today!! Do not delay. Over half of these tables will be sold by the time you read this ad.

DOOR PRIZES

We'll be giving away a mint copy of CONAN #1 to the lucky delegate in attendance. Plus there'll be other items for both Star Trek and comic book fans. Please remember that only two day members are eligible for door prizes.

FILMS

THE SPIDER'S WEB (serial)
SILENT RUNNING
THE THING
WHEN WORLDS COLLIDE
SHERLOCK HOLMES & THE VOICE OF TERROR
4 STAR TREKS
T.V. SHOWS



AUCTION

Who ever heard of a convention without an auction??!! Not us, as we'll be holding another giant auction at MINICON 11. And we guarantee you'll be seeing just about everything under the sun here---and some bargains too!! As per usual, there will be no percentage charged on items sold.

CONVENTION SITE

We'll be holding MINICON 11 at The Allen Park Inn, 2121 Allen Parkway, Houston, Texas 77019. You out-of-state fans will be happy to know that the Allan Park Inn's room rates are downright reasonable. Singles range from $8.00 to $12.00 per day, and doubles are from $11.00 to $16.00 per day.

TICKETS AND TABLES

Tickets for MINICON 11 are only $3.00 if bought in advance, or $3.50 at the door. Single day memberships (available only at the door) are $2.00 per person per day.

Dealer's tables are $15.00. Membership is not included in the price of a table, so dealers should add extra monies for their membership.

Order tickets and tables from:

MINICON 11
2511 Pennington St.
Houston, Texas 77016

So don't miss MINICON 11: COMIC BOOK AND STAR TREK CONVENTION. Whether you're a comic book fan, Star Trek fan, or nostalgia freak----MINICON 11 is the place for you.

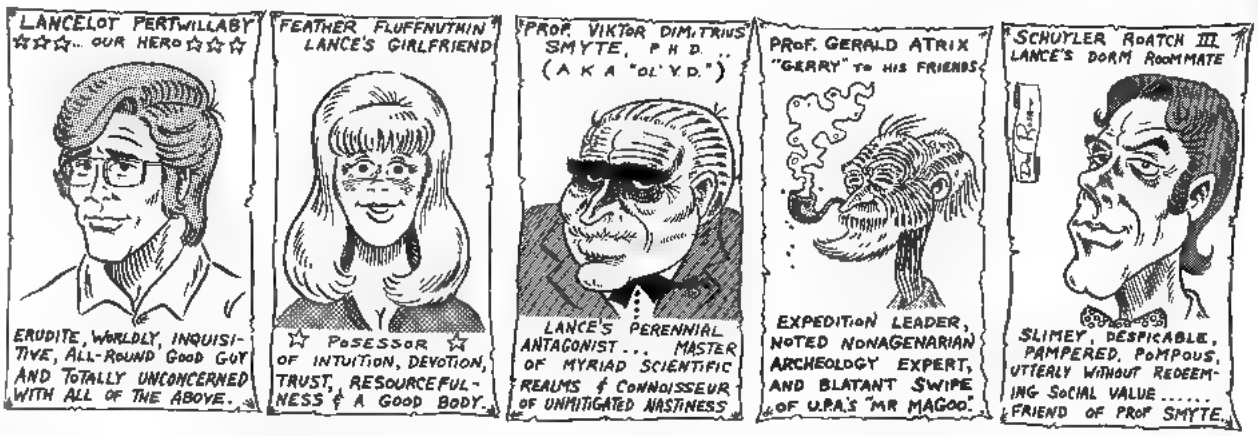
the Pertwillaby Papers: PART THREE

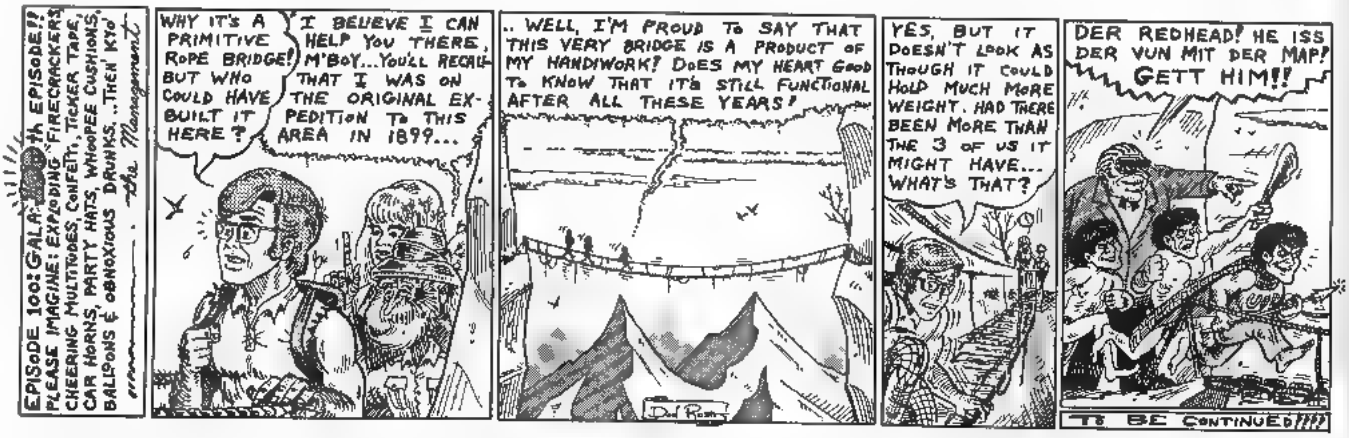
Don Rosa

Originally published in KENTUCKY KERNAL, Sept.-Dec. 1973

Script & dialogue consultants: Ron Weinberg & Ray Foushee

LOST IN (an alternate section of) THE ANDES


LANCELOT PERTWILLABY ☆☆☆.. OUR HERO ☆☆☆
ERUDITE, WORLDLY, INQUISITIVE, ALL-ROUND GOOD GUY AND TOTALLY UNCONCERNED WITH ALL OF THE ABOVE.
FEATHER FLUFFNUTHIN LANCE'S GIRLFRIEND
☆ POSESSOR ☆ OF INTUITION, DEVOTION, TRUST, RESOURCEFULNESS & A GOOD BODY.
PROF. VIKTOR DIMITRIUS SMYTE, PH.D... (AKA "OL' V.D.")
LANCE'S PERENNIAL ANTAGONIST... MASTER OF MYRIAD SCIENTIFIC REALMS & CONNOISSEUR OF UNMITIGATED NASTINESS
PROF. GERALD ATRIX "GERRY" TO HIS FRIENDS
EXPEDITION LEADER, NOTED NONAGENARIAN ARCHEOLOGY EXPERT, AND BLATANT SWIPE OF U.P.A.'S "MR MAGOO."
SCHUYLER ROATCH III LANCE'S DORM ROOMMATE
SLIMEY, DESPICABLE, PAMPERED, POMPOUS, UTTERLY WITHOUT REDEEMING SOCIAL VALUE..... FRIEND OF PROF SMYTE.


EPISODE 100: GALA 10th EPISODE!! PLEASE IMAGINE: EXPLODING FIRECRACKERS, CHEERING MULTITUDES, CONFETTI, TICKER TAPE, CAR HORNS, PARTY HATS, WHOOPEE CUSHIONS, BALLOONS & OBNOXIOUS DRUNKS..THEN KYO The Management
WHY IT'S A PRIMITIVE ROPE BRIDGE! BUT WHO COULD HAVE BUILT IT HERE?
I BELIEVE I CAN HELP YOU THERE, M'BOY...YOU'LL RECALL THAT I WAS ON THE ORIGINAL EXPEDITION TO THIS AREA IN 1899...
.. WELL, I'M PROUD TO SAY THAT THIS VERY BRIDGE IS A PRODUCT OF MY HANDIWORK! DOES MY HEART GOOD TO KNOW THAT IT'S STILL FUNCTIONAL AFTER ALL THESE YEARS!
YES, BUT IT DOESN'T LOOK AS THOUGH IT COULD HOLD MUCH MORE WEIGHT. HAD THERE BEEN MORE THAN THE 3 OF US IT MIGHT HAVE... WHAT'S THAT?
DER REDHEAD! HE ISS DER VUN MIT DER MAP! GETT HIM!!
TO BE CONTINUED????

EPISODE 101: AS WE LEFT OUR HEROES PROF SMYTE WAS DIRECTING A HORDE OF AMAZONIAN HEADHUNTERS TO ASSAIL LANCE ON A 74 YEAR OLD ROPE BRIDGE!
GENTLEMEN, I DON'T KNOW WHAT YOUR COMPLAINT IS, BUT I DON'T BELIEVE THIS DILAPIDATED OLD BRIDGE CAN SUPPORT OUR COLLECTIVE WEIGHT!
WHAT DO YOU SAY WE JOIN THE FRAY, PROFESSOR?
NEIN! PERTVILLABY IS RIGHT! I HAFF NO DESIRE TO BE SPLATTERED ON DER BOTTOM OF DER CHASM!
PREPARE TO BE WASTED, PIG!
I'M AFRAID YOUR RASH ACTION IS GOING TO CAUSE US ALL TO BE "WASTED"! —:t THERE GO THE ROPES!!
OH BUMMER.. BUH-MER!?
TOMORROW: SPLATTER!

EPISODE 102: THE CHARGE OF AN ANGRY SUPERVISOR BRIDGE BRIGHT ed BY A PACK OF CHANGING HEADHUNTERS HAS LEFT OUR HERO LANCE SOMEWHAT UP IN THE AIR...

IT SEEMS MY QUICK THINKING HAS TEMPORARILY POSTPONED MY FATE; BUT I SEE NO ULTIMATE ESCAPE FROM THE POSITION I'VE PLACED MYSELF IN!

HANG on LANCE! WE'LL THINK OF SOMETHING!

WHERE IS THAT BOY? FIRST HE RUSHES US, AND NOW HE'S PIDDLING ABOUT ON MY BRIDGE

KONTINUE MIT DER HANGING of HERR PERTWHABY! IN DER LIGHT OF RECENT DEVELOPMENTS VE HAFF DECIDED TO REJOIN YOUR PARTY ON DER OTHER SIDE... You MUST EXKUSE HERR ADOLPH'S UNREASONABLE ARACHNOPHOBIA.

SEE WHILE WHAT CAN LANCE DO? (CONTINUED)

EPISODE 103: WHEN WE LEFT OFF LAST TIME LANCE WAS . HE HAD . ER . I . WELL IT'S A LONG STORY

IT'S NO USE! You CAN'T HELP ME! Go on WITHOUT ME! SAVE YOURSELVES!!

You GOTT IT

PROF SMYTE! STOP! WE CAN'T LEAVE LANCE THERE LIKE THAT!

LOOK AT THE SPOT HE'S IN! THERE MUST BE SOMETHING You CAN DO FOR HIM!

VELL I VOULD SHOOT HIM, BUT I THINK IT VOULD HURT HIM MORE VEN HE TA FALL

OOOP! I GUESS THIS DEVELOPMENT ENDS ALL FURTHER DIALECTIC ON RESCUE!

LET'S SEE.

I'M DUE TO IMPACT THAT CLIFF AT 54.4 mph

EPISODE 104: AS YOU RECALL, WHEN WE ASCERTAINED THAT, SINCE MOMENTUM HAD BETTER PORTRAIT TO HIT THE MOUNTAINSIDE AT A VELOCITY OF 54.4 m.p.h.

I SUPPOSE IT'S AT THIS POINT THAT THE CONCEPT OF AN AFTERLIFE WOULD BE MOST COMFORTING.

WHUMP

WHAT A FORTUITOUS LOCATION FOR A LLAMA AT THIS PARTICULAR MOMENT!

I'M ALRIGHT, FEATHER! I'LL SECURE THIS RATHER FRAIL ROPE TO MYSELF IF YOU & THE OTHERS WOULD BE SO KIND AS TO HAUL ME UP..

TO BE CONTINUED

EPISODE 105: HAVING BEEN ASSAULTED FROM AN UNTIMELY DEPOSE BY A STRATEGICALLY PLACED LLAMA, LANCE IS MAKING HIS WAY BACK UP THE MOUNTAINSIDE...

PULL GENTLY BUT RAPIDLY FRIENDS! I'M BEING BUFFETED BY THE WIND, AND I FEAR NEITHER I NOR THE ROPE CAN TAKE MUCH MORE OF IT

WE'RE PULLING AS HARD AS WE CAN LANCEY?

YA. (YAWN)

MUCH LATER.

WHEW MADE IT! . PROF SMYTE FORGIVE MY CURIOSITY, BUT WHAT WAS YOUR CONNECTION WITH THOSE RAMPAGING SAVAGES?

VE VERE PRISONERS, HERR PERTWHABY! DEY VERE MARCHING US OFF TO DER SHOWERS VHEN DEY DECIDED TO ADD YOU TO THEIR KOLLEKTION. BEYOND DAT, I KNOW NOTHING.

OH WELL I SUGGEST WE PRESS ON TO THE UPET TEMPLE WHO ALL POSSIBLE DISPATCH.

NEXT WEEK: THE TEMPLE!

EPISODE 106: DAY BY NARROWING DAY, OUR GROUP INCHES EVER UPWARD, EVER CLOSER TO THEIR ULTIMATE GOAL: THE LOST TEMPLE OF THE SON OF THE SUN!

THIS IS IT EVERYONE — ACCORDING TO THE MAP ON THE PLAQUE, PERCHED ATOP THIS SELFSAME MOUNTAIN IS THE TEMPLE OF MANCO CAPAC!

YA UND ALL VE HAFF TO DO ISS KLIMB IT

BE CAREFUL WITH THAT DYNAMITE YOU'RE CARRYING PROF ATRIX THERE'S STILL A CHANCE WE MIGHT HAVE TO DO SOME LIGHT BLASTING IF THE ENTRANCES TO THE TEMPLE ARE SEALED

BUT OF COURSE LANCELOT

VELL HERR ROATCH, VE KANN NOT ONLY DISKREDIT PERFULLBY AS VAS OUR ORIGINAL INTENTION BUT VE KAN, PERHAPS, KOMMANDEER DIS ALLEGED TREASURE AS VELL

LOOK LANCE! A SACRED HUACA MARKING THE WAY TO THE TEMPLE — WE MUST BE VERY CLOSE!

YES FATHER THE SUMMIT'S JUST AHEAD!

FOLLOW THE TRAILS!!

EPISODE 107: THIS IS IT. OUR MUCH BELEAGUERED EXPEDITION IS AT LAST NEARING THE SUMMIT OF THE MOUNTAIN OF THE TEMPLE OF THE SON OF THE SUN!

COME ON, LET'S GO! I CAN'T WAIT 'TILL THE TEMPLE COMES INTO VIEW!

ONE MORE TURN OF THIS WINDING TRAIL AND WE SHOULD BE THERE!!

DIS ISS IT MINE KOMRAD!

THERE IT IS! THERE IT IS..

THE TEMPLE of MANCO CAPAC the SON of the SUN!!!

EPISODE 108: AT LAST! FINALLY!! THE LOST TEMPLE IS NO LONGER LOST!

STUPENDOUS! COLOSSAL!

THIS IS MAGNIFICENCE BEYOND MY WILDEST DREAMS!!!

A VERITABLE WORK OF ART!

EVEN I AM IMPRESSED!

ARE WE THERE YET?

THOSE MEGALITHIC WALLS! THIS MAJESTIC COURTYARD! AND EVEN A SACRIFICIAL SONOTE!

IMPOSSIBLE! THE INCAS DIDN'T PERFORM SACRIFICES & WOULDN'T HAVE HAD USE FOR A SACRIFICIAL PIT!

VELL, DER TREASURE MUST BE IN DER TEMPLE! LET'S GETT INSIDE, MACH SCHNELL!

RIGHT! I'LL REJOIN YOU AS SOON AS I CHECK OUT A CERTAIN THEORY

WHERE IS LANCE GOING?! CONTINUED?!

EPISODE 109: AS THE MAIN BODY OF THE EXPEDITION SEARCHES THE TEMPLE FOR THE INCAN TREASURE, LANCE HAS MYSTERIOUSLY BROKEN AWAY ON HIS OWN...

I WAS NEVER ABLE TO SHOW PROF ATRIX OR THE OTHERS THE TEMPLE'S TRUE SECRET WHICH I DECODED FROM THE GOLDEN PLAQUE DURING OUR FLIGHT.

MEANWHILE, BELOW THE ANTECHAMBER IS COMPLETELY EMPTY! WHERE?

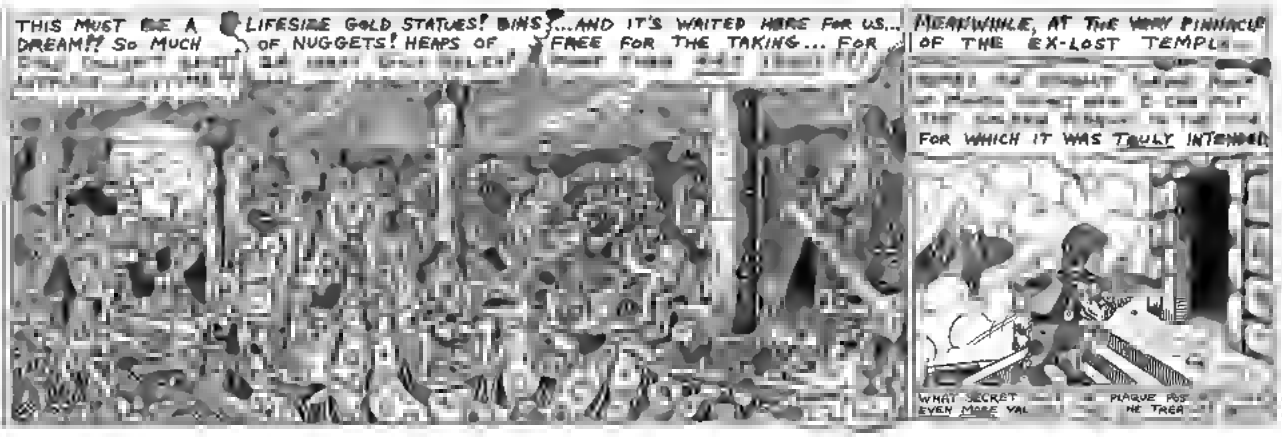
NOTHING IN HERE EITHER

HERR ROATCH, HAFF DESE FOOLS LED US ON AN ASININE PURSUIT OF A GOOSE?

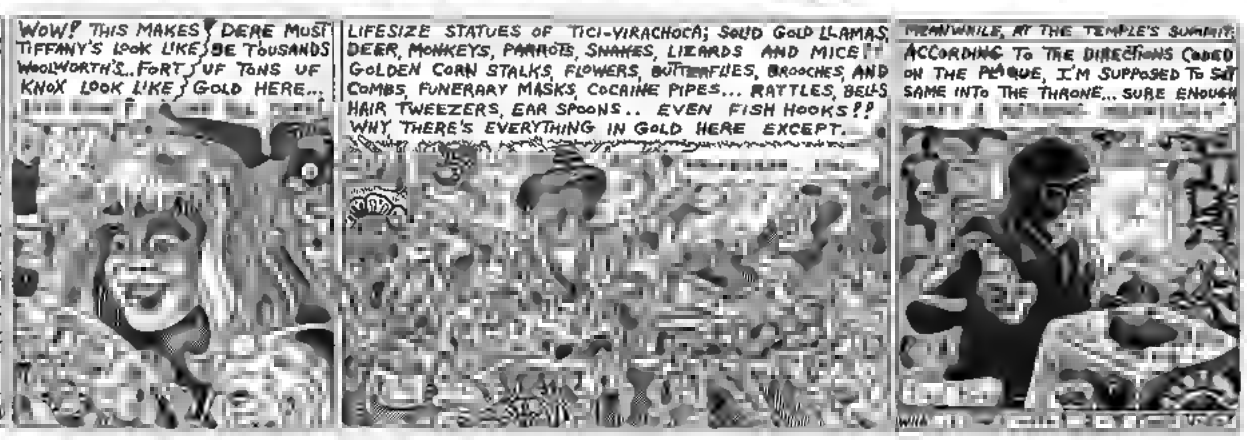
YOU MAY BE RIGHT. HERE IS THE CENTRAL VAULT. I NEED SOME LIGHT

COME EQUIPPED WITH YOUR FOURTH GRANTS TETRARCH GUNS? CONTINUED

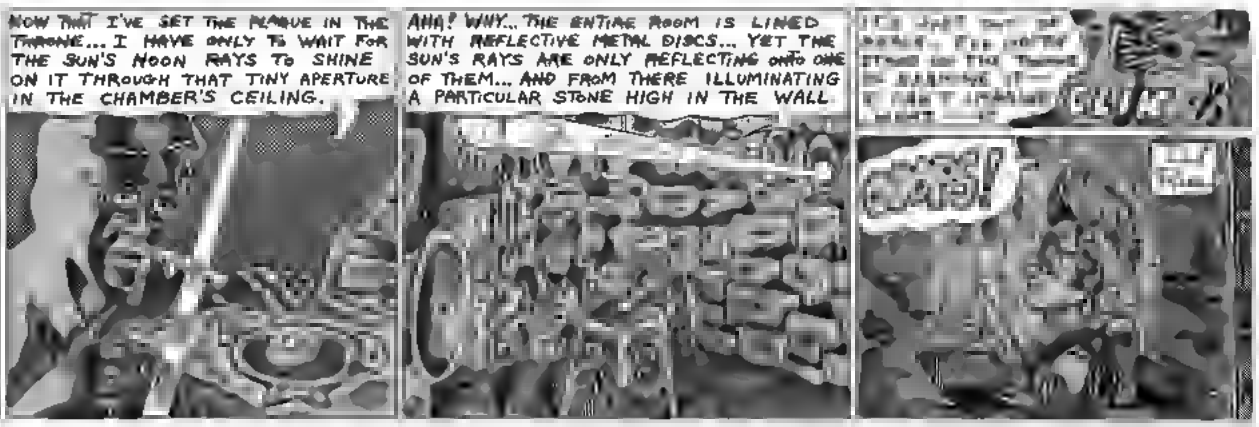
EPISODE 110: THE HIDDEN TREASURE OF THE INCAS — IN ALL ITS GLORY!!!


THIS MUST BE A DREAM!? SO MUCH
LIFESIZE GOLD STATUES! BINS OF NUGGETS! HEAPS OF
...AND IT'S WAITED HERE FOR US... FREE FOR THE TAKING... FOR
MEANWHILE, AT THE VERY PINNACLE OF THE EX-LOST TEMPLE
FOR WHICH IT WAS TRULY INTENDED
WHAT SECRET
PLAQUE POS
HE TREA

EPISODE 111: PROF ATRIX & CO. ARE MARVELLING AT THE TOTALLY DEVASTATING DISPLAY OF OPULENCE — THE LONG LOST TREASURY OF THE INCAS!?!?


WOW! THIS MAKES TIFFANY'S LOOK LIKE WOOLWORTH'S... DERE MUST BE TOUSANDS OF TONS OF KNOX LOOK LIKE GOLD HERE...
LIFESIZE STATUES OF TICI-VIRACHOCA; SOLID GOLD LLAMAS, DEER, MONKEYS, PARROTS, SNAKES, LIZARDS AND MICE!! GOLDEN CORN STALKS, FLOWERS, BUTTERFLIES, BROOCHES, AND COMBS, FUNERARY MASKS, COCAINE PIPES... RATTLES, BELLS HAIR TWEEZERS, EAR SPOONS.. EVEN FISH HOOKS!? WHY, THERE'S EVERYTHING IN GOLD HERE EXCEPT...
MEANWHILE, AT THE TEMPLE'S SUMMIT: ACCORDING TO THE DIRECTIONS CODED ON THE PLAQUE, I'M SUPPOSED TO SIT SAME INTO THE THRONE... SURE ENOUGH

EPISODE 112: IN THE THRONE ROOM OF MANCO CAPAC, THE TRUE SECRET OF THE GOLDEN PLAQUE LITERALLY COMES TO LIGHT.


NOW THAT I'VE SET THE PLAQUE IN THE THRONE... I HAVE ONLY TO WAIT FOR THE SUN'S NOON RAYS TO SHINE ON IT THROUGH THAT TINY APERTURE IN THE CHAMBER'S CEILING.
AHA! WHY... THE ENTIRE ROOM IS LINED WITH REFLECTIVE METAL DISCS... YET THE SUN'S RAYS ARE ONLY REFLECTING ONTO ONE OF THEM... AND FROM THERE ILLUMINATING A PARTICULAR STONE HIGH IN THE WALL
CLUNK
CRASH!

EPISODE 113: WHEN WE LAST SAW LANCE, HE HAD PRESSED A HIDDEN RELEASE WHICH SENT HIM & THE THRONE ON WHICH HE STOOD, STRAIGHT DOWN!:

MY WORD! THE THRONE HAS LOWERED ITSELF INTO A SECRET CHAMBER DEEP IN THE INTERSTICES OF THE TEMPLE.
APPARANTLY I'M IN THE SANCTUM SANCTORUM OF MANCO CAPAC—
THE LIGHT— NOW I'VE BEEN LOOKING IT'S REFLECTING
COME SEE ALL THE GOLD THAT—
BEHOLD — THE TRUE SECRET OF THE TEMPLE!

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 1014 Salzedo, Apt. #10, Coral Gables, Fla. 33134

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

WEIRD SCIENCE #12 (#1) (EC REPRINT #11) - $1.25 + 25¢ postage - 36 pages, 6 3/4 X 10 1/4 full color reprint - Published by East Coast Comix, 3955 Swenson Street, Apt. 167, Las Vegas, Nevada 89109 [Available from the SFCA for $1.50]

When East Coast first announced their EC reprint project, they were deluged with fan requests to issue the rarer first issues. They wisely resisted such pleas, feeling that the earliest EC New Trends did not measure up to the later high standards of the line; East Coast decided to build a following first before issuing reprints of the early issues.

Now an EC "first" has appeared, and it is the best of the possible choices. While the horror titles took over a year to really reach greatness, the science fiction titles started out on a high level, as shown by this book. Although numbered as "12" (following the sequence of Saddle Romances, a killed pre-Trend title), this is actually the first issue of Weird Science and the first of either of the EC s-f titles.

Many of the greatest EC stories were more or less swiped from other sources. It should come as no surprise that the very first EC s-f story was adapted from "He Who Shrunk", a classic of the pre-Golden Age of science-fiction (collected in the Asimov anthology, Before the Golden Age). Gaines mentioned this at the EC-con; he didn't think that anyone would remember the story, for he didn't mean to swipe classics. Starting with such a base, it is fortunate that the adaptation and art work was done by Harvey Kurtzman, whose feel for s-f, rarely seen outside the early EC s-f titles, could not be better. Although the basis of the story is a scientific absurdity, it is so well done that this is forgiven. This is a major classic of the EC stories.

The second story, by Wood, is also well written. It contains numerous "in jokes", because the hero is a comic book artist. Fans will delight in picking these out, but they will not delight in the Wood art, which is stiff and crude. The comparison between his work on this story and his work as soon as a year later shows the most astounding development of artistic ability I have ever seen.

The third and fourth stories are in the nature of fillers. The third is scientifically valid, but the plot is contrived; Kamen s art is typical of his work here. The last story, drawn by Feldstein, is of the aliens-are-among-us type, a virtually obligitory theme in the early comics; it's nothing outstanding in either script or art.

East Coast has been plagued with financial problems recently, and they hope to return to a more regular schedule with this issue. Unfortunately, the level of printing of this issue is the lowest I have seen among their reprints. Much definition is lost, and even the colors seem bland. Apparently a new printer is on the job, let's hope that he improves with the next issue.

Although the printing can only rate a "6", this is still a full color reprint for only $1.25, a bargain compared to most fan originated reprints. Historically we'd call it a "10"--it's one of the most significant comics printed during the 1950's. Overall, let's say...

RATING 8 / J. B. CLIFFORD, JR.

SPECIAL EDITION SERIES #3 (CAPTAIN MARVEL JR. BY MAC RABOY FROM MASTER COMICS 27-42) - $8.95 - 212 pages - Published by Special Edition Reprints, Inc., R.R. 1 Box 297, East Moline, Ill. 61244

Mac Raboy is one of those comic artists whose name has become legend. What made his name legend more than any other work he ever did was his Capt. Marvel Jr. This volume shows why. It reprints all of the Capt. Marvel Jr. strips from MASTER COMICS 27-42. Many of the strips feature Capt. Marvel Jr.'s famous nemesis Capt. Nazi. The reproduction is the same fine halftone process which Alan Light now uses in all his FLASHBACKS. The artwork is clear and sharp and seldom is anything lost. The front cover is in full color and reprints the cover of CAPTAIN MARVEL JR. #4, which many consider Raboy's finest cover work ' The back cover is also in full color and reprints four MASTER COMICS covers, all excellent.

Alan's previous SPECIAL EDITION SERIES (#2) received a bad review from this writer because it deserved it. But this volume receives quite the opposite, an excellent review, because it deserves that.

RATING 10 / JAMES VAN HISE

FOOPGOOP FROLICS, FRANTIC FUNNIES FOLIO - $10.00 - 56 pages (11 x 16) - Published by Glenn Bray, PO Box 4482, Sylmar, Ca. 91342

Basil Wolverton fans can now add to their library this folio of his previously unpublished work. The edition is limited to 1200 copies; I doubt that there are that many Wolverton fans with $10 to spare, but those who lay out their money for this book will no doubt be very well pleased.

Work included appears to be from the 1930's and 1940's for the most part. Both serious s-f and humor work are included from both comic book and strip formats; one-shot illustrations of peculiar people, his most well known format, are also present. Some work appears to be from unsold speculative samples, and these leave off in the middle of the story.

Wolverton's style is frequently archaic, or grotesque, or both, but his craftsmanship and originality are of a high order. He is a true original in a field full of imitators.

Wolverton's meticulous pen work (he avoids shortcuts such as zipatone) is clearly seen in the large sharply printed pages. The book has color covers and centerspread (color by Rick Griffin, Evert Geradts, and Jay Lynch). Overall quality is high, though slightly lower than the Russ Cochran EC PORTFOLIOS, which this book resembles.

RATING 9 / J. B. CLIFFORD, JR.

SCIENCE FICTION REVIEW [THE ALIEN CRITIC] #12 - $1.25 - 52 pages (mimeo, side stapled) - Published by Richard E. Geis, P.O. Box 11408, Portland, Oregon 97211

This issue starts of with an excellent Tim Kirk cover (have you ever seen anything by Tim Kirk which wasn't excellent?) of a being in a cemetary of dead SF pulps while a hearse is bringing a new arrival.

Articles include a non-fiction fantasy about Harlan Ellison (which includes snatches of interviews with him). Other articles include commentary on current SF magazines, columns by SF writers Barry N. Malzberg and Ted White, reviews of many SF books, and letters from many people active in the pro SF scene. The magazine is one great montage of various types of comments on various aspects of science fiction. There is too much to read and digest in one sitting. Like most SF zines it concentrates on the written aspect of fanzine producing and is thus something you absorb with your mind, and not just your eye.

Richard Geis produces an SF zine like no one else. Check it out for a completely unique experience.

RATING 8 / JAMES VAN HISE

GRAPHIC IMAGE #1 - 36 pages - Published by Steven Brandes, 40 Home Street, Gillette, New Jersey 07933

This 'zine started out as a high school independent study project. It contains a variety of articles, fiction, and artwork on subjects familiar to RB&CC readers, done at approximately a high school level.

The quality of the printing is quite professional, at a level higher than most of the material would justify.

By far the best material in GRAPHIC IMAGE #1 is a section of full page drawings by Lou Martinez. Fans of comic art might seek out this 'zine just for these; they won't be disappointed.

RATING 6 / J.B. CLIFFORD, JR.

CRIMMER'S: THE HARVARD JOURNAL OF PICTORIAL FICTION - Winter, 1975 - 56 pages - Published quarterly by Crimmer's, Box 21 Memorial Hall, Harvard University, Cambridge, Mass. 02138

This publication moves beyond the fanzine classification into the category of scholarly journal. Contents of this issue include several interviews: Paul Szep (1974 Pulitzer Prize winning editorial cartoonist), Burne Hogarth, and two Disney artists: John Hench and Marc Davis. There are also articles on Hogarth, on depiction of the image in motion, and on expressionism in film.

The articles are literate and comprehensive; some require a good knowledge of the visual arts, including fine arts and the cinema. Illustrations are well chosen and well reproduced. Printing and appearance are very fine--even distinguished.

The only flaw is the unfortunate interchange of texts between pages 13 and 16, which made the article on the Image in Motion an interesting puzzle as well as an interesting article.

This publication is of coffee table quality", when you've read it, you can leave it on your coffee table instead of stashing it away in the closet. Your non-fan guests will be impressed rather than appalled.

RATING 9 / J. B. CLIFFORD, JR.

THE ART OF NEAL ADAMS - $3.00 - 36 pages - Published by Sal Quartuccio, 770 East 45th Street, Brooklyn, N.Y. 11203

This is nothing less than the title describes. It's a portfolio of largely previously unpublished work by Neal Adams. There are all types of work by Neal done in various mediums. The front and back cover are in beautiful full color, which is understandable since the color on those Adams' drawings was done by the color master himself, Richard Corben. The front cover shows the Marvel and D.C. heroes facing off but being held apart by Atomic Mouse. The back cover is the real killer as it's a masterful rendering of The Spirit which was almost used as a cover for Warren's magazine.

The interior drawings include movie posters which were never used (one from COUNT DRACULA and one from WESTWORLD), the original cover design for GREEN LANTERN/GREEN ARROW #76, other original cover designs from TOMAHAWK and ALL-STAR WESTERN, drawings from the play WARP, some of Neal's Ben Casey strips, unused versions of advertisements he's done, and much more. For Adams' fans, it's tops.

RATING 9 / JAMES VAN HISE

FANDOM FUNNIES #1 - 85¢ - 24 pages, side stapled - Published by Weirdo Publishing Co. (Jay L. Zilber), Oberlin College, Box 2863, Oberlin, Ohio 44074

This 'zine is subtitled "The Magazine of Comics Fandom Humor". Major topics for this issue are a parody of The Comic Reader and a parody of SHAZAM!, entitled "SHALOM!--The Original Kaptain Kosher". Two of fandom's more fully stuffed shirts get a little needlework, as well.

The writing, by Jay Zilber and Richard Morrissey, is never boring and is sometimes very witty; the art, except for an illo by Frank Brunner, is marginal: sufficient, but not that good.

This little 'zine is very enjoyable.

RATING 7 / J. B. CLIFFORD, JR.

THE COMIC READER #117 - 50¢, 6/$3, 12/$6 - 24 pages, 5 1/2 x 8 - Published by Street Enterprises, P.O. Box 255, Menomonee Falls, Wisc. 53051

Anyone actively reading and collecting current newsstand comics will find The Comic Reader nearly essential

in planning their purchases. The 'zine starts off with news items from the various companies: National, National Lampoon, Atlas, Marvel, and Charlton. Forthcoming comics for the next month from these companies plus Gold Key, Archie, Red Circle, and Warren are listed and contents sometimes described. No attempt is made to review or evaluate the comics, probably a wise decision in view of the amount of material to be covered. There is also a one page "Pocket Checklist" of comics for the coming month--very convenient for use as a shopping list.

One improvement would be to have more information on the Gold Key Disney reprints (Uncle Scrooge, Mickey Mouse, WDC&S) and on other reprint comics. This would make the 'zine more useful to the fans whose major interest is vintage material.

But even as it is, this is a useful (and, for some, essential) fanzine for buyers of current comics.

RATING 8 / J. B. CLIFFORD, JR.

ERBANIA #36 - 3/$2.00 - 16 pages - Published by D. Peter Ogden, 8001 Fernview Lane, Tampa, Florida 33615

This is a fanzine devoted to Edgar Rice Burroughs and his works. One would think that with all the ERB zines around and the number of years they've been around that they would have exhausted the well of articles on their subject, but somehow they keep coming up with more.

This issue is devoted primarily to the new film THE LAND THAT TIME FORGOT, which is an adaptation of an ERB science fiction adventure novel. Six pages are devoted to a behind the scenes article on the film and twelve stills, as well as the movie poster. Although other articles on this film have appeared, this one is still very good and uses stills I hadn't seen yet. On this same subject there is a map of this lost continent as described by ERB and the editorial mentions these stories upon which the movie is based.

There is also an article on John Carter of Mars which defends an attack on some supposed innacuaracies in the stories which was made in an earlier issue.

There is a two page review section which covers books and fanzines in the ERB type vein, including books by Robert E, Howard.

Artwork includes a couple sketches by Roy Krenkel, & a full page Tarzan drawing by Steve Fabian.

The front and back covers are both stills from THE LAND THAT TIME FORGOT.

It's not the best Burroughs fanzine around, but it is still pretty good.

RATING 7 / JAMES VAN HISE

BARBARIAN KILLER FUNNIES #1 - 75¢ + 15¢ postage - 36 pages (UNDERGROUND COMIC), 7 x 10 - Published by Bud Plant, PO BOX 1886, Grass Valley, CA. 95945

This is an underground comic, even though it omits the "Adults Only" label; since the covers of various newsstand magazines are more sexually explicit than the comic, it probably isn t needed anyway.

Subject matter is a book-length adventure written and drawn by T. Bird, entitled "Tower of the Warthog!" The story is a parody of a similarly titled Conan tale, involving one 'CRNCH of C'MERE, YA" and his misadventures associated with an attempt to rip-off the treasure hidden in the aforementioned tower.

Anyone who enjoys (but does not revere) the Conan tales and loves fine parody in the Kurtzman-MAD tradition will thoroughly enjoy this comic; I know I did. Bird's flair for comedy writing is excellent, and his art, influenced partly by Wood, is polished and well suited to both the subject and its treatment.

RATING 9 / J. B. CLIFFORD, JR.

RAY HARRYHAUSEN FILM FANTASY SCRAPBOOK (Second Edition, Revised) - $15.00 - 148 pages - (Hardcover, 9 x 12) - Published by A.S. Barnes and Co. Inc, Cranbury, New Jersey 08512 [AVAILABLE FROM THE S.F.C.A.]

This book was originally published in 1972. It met with mixed reaction from the fans due to its high price tag and its lack of even one color plate. There was no denying even then that it was a handsomely produced volume it was just that it wasn't what it could have been.

Now the book has been revised and reissued with a new big 25 page section on THE GOLDEN VOYAGE OF SINBAD which includes six pages of full color stills. There is even an additional page and a half added to the VALLEY OF GWANGI section. There is also a full color dustjacket which the first edition lacked. With these added features this book is now more in line with being worth its asking price.

The book begins with Harryhausen's mentor Willis O'Brien and devotes a couple pages to him and his early films such as KING KONG, as well as a film O'Brien planned but which was never made. This includes preproduction drawings as well as stills.

It then gets into Harryhausen's amateur work, the stop-motion films he did in his garage when he was just a teenager. This is followed by his first professional work, the puppetoon type of work based on well known fairy tales.

Each of his films are then covered in succession, each having several stills, the movie poster, and sometimes some behind the scenes shots, although the behind the scenes shots are most extensively used starting with the section on MYSTERIOUS ISLAND. All of the sections make fine use of preliminary drawings done by Ray, which are really quite beautiful. The best sections are probably those on MYSTERIOUS ISLAND, SEVENTH VOYAGE OF SINBAD, JASON AND THE ARGONAUTS and THE GOLDEN VOYAGE OF SINBAD.

Harryhausen reveals no big secrets in animation in the written commmetary he has with each section (He is notoriously close-mouthed about how he does things), but he does reveal interesting tid-bits of information about locales, mattes, and miniatures.

It's a very fine volume and the touching introduction by Harryhausen's childhood friend Ray Bradbury sets it off nicely.

RATING 9 / JAMES VAN HISE

XENOPHILE #11 - $1.00 - 132 pages - Published by Xenophile, P.O. Box 9660, St.Louis,Mo.63122

Says the editor of this magazine: "XENOPHILE is designed exclusively for the devotee' of escapist fare...collector, dealer, or merely interested party...Xenophile excludes ads and articles which pertain to comics and comics-related material." (Emphasis in original.)

As my interest in the material covered by Xenophile (pulps, fantasy, science fiction, detective fiction, etc) is secondary to my interest in comics, I can afford to ignore this as a source of either merchandise or entertainment. But no serious "collector, dealer, or interested party" whose interests fall in the listed areas would want to do so. I have never seen more ads for such material.

The articles are varied: this issue including G-8, Doc Savage, The Saint, H.P. Lovecraft and others. Most of the articles are interesting, at about the level of most RBCC articles. There is little art, but the little which appears is really quite good.

Considering Xenophile's non-comics orientation, it is a bit ironic that the best article, by Emil Petaja on Weird Tales, should be a reprint from Promethean Enterprises, an essentially comics-oriented 'zine. Still, by concentrating on pulps, books, and the like, Xenophile has become established as the biggest fish in its chosen pond.

RATING 8 / J. B. CLIFFORD, JR.

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KEYHOLE, installment number 37.
For inclusion in RB-CC #119, June 1975
Written by Gary Brown, 9854 SW 8th Street, Apt. 207, Miami, Fla. 33174

****

E-MAN CANCELLED One of the most popular comic books throughout fandom in the past year, E-Man, has been cancelled by Charlton due to low sales. The rather off-beat super-hero, created by Nick Cuti and Joe Staton, will be killed after the tenth issue. We have it on good authority that sales figures for E-Man were bouncing around 20%, which is low enough to be dropped at any company. Cuti and Staton have announced that they intend to continue the adventures of E-Man in the pages of the fanzine, Charlton Bullseye. Full plans have not yet been disclosed, but apparently E-Man will roam the CB pages until he is given another chance either in his own book or as a back up feature.

It's sad to see E-Man have to be cancelled. It was one of the most creative features to hit the pages of comic books in years and the most off-beat hero since Bat Lash.

Other Charlton news indicates that Alex Toth, one of the most popular and creative artists in the field, will be joining Charlton. According to editor Cuti, Toth will be given "free reign to create as the spirit moves him." We've heard that song and dance before, but considering the determination of Toth and the integrity of the current Charlton editors, there is no doubt that we will be seeing special features coming from Alex Toth. Charlton indeed seems on the move.

Other changes at Charlton include Don Newton (RBCC's own) getting ready to handle the art chores on The Phantom...Rog-2000 being readied as a back up feature in Doomsday Plus One...P.A.N. taking over the art in Vengance Squad.

GET YOUR POCKETBOOK READY Because there are going to be more than enough comic books and black and white magazines on the stands this summer to make you swoon. It'll be difficult to keep track of them, much less scrape up enough money to buy them all, but apparently each company is out to drown the other,and in the process will probably harm the comic industry.

DC is coming up with a group of "Family" titles, including Super-Team Family, Tarzan Family (formerly Korak) and Batman Family. There will be a number of other new titles, most of them poarching under the editorial wing of Gerry Conway. The Blackhawk comic (first announced in this column) will be drawn by George Evans.

Marvel, on the other hand, seems to be preparing a book on just about every new idea they can think of. Planet of the Apes, Inhumans, Howard the Duck, Warlock, Scarecrow, Red Sjona, Iron Fist and Son of Satan will all gain their own titles, as well as having about ten others or new origin added. There are several new black and white titles being planned, in addition to numerous reprint titles in the Giant-Sized summer annual ploy.

One big complaint as of late has been the number of reprints Marvel has been pawning off in their regular titles, with no warning and in some cases, no acknowledgement that they are even reprinted stories. Either Marvel thinks they can get away with this periodically or some of the current staff members are being given too much to do. Whatever, if so many deadlines ARE being missed, someone is likely to be shown the door. And soon.

To help with this problem, there is a space on the new Marvel production list called "Marvel Fill-in." It is to assign an artist and a writer to each title so they can prepare a fill-in story in the event deadlines are missed. Good luck.

NATTER... There is a law suit filed against Stan Blair and Alan Light (of The Buyer's Guide) by the people at The Nostalgic Journal. A fan first. What TBG columnist is considering resigning over censorship by Light, concerning Blair?...Knights of the Roundtable book being prepared by National...Guy Lillian has been elected the new Official Editor of SFPA. Alan Hutchinson is it's new President...Suit being filed by producers of 2001 against Space 1999. Claim the similarity in title and content are too alike.

1975 NEW YORK STAR TREK CON

FEB. 14-17

by **JAMES VAN HISE**

This was my first year at a major Star Trek Con (by major I mean they have several major guests and it would considered only a moderate turn out if five thousand people showed up) and it proved to be an interesting experience. Don't misunderstand me if at times I seem to have a rather blase' attitude about the con, it's just that I've been to so many different kinds of conventions that they really have to be something super-extraordinary for me to get extremely worked up about them. I know several people who make most all of the major cons every year, and they'll admit that looking back on them they all sort of run together. Although I readily admit that I still get con fever as the fateful dates approach, I no longer come home saying "I just had the greatest experience of my life!" as many people do after their first big convention.

Last year I finally wised up and decided to start attending cons as a dealer as well as a fan. I found I enjoyed myself a lot more as I could make back my expenses and afford to buy what I was interested in and still eat good meals there (living on peanut butter and jelly sandwiches because you spent all you brought is a drag).

I arrived in New York a couple days before the con and spent some time with a good friend who was gracious enough to pick me up from the airport and put me up over night before I checked into the hotel the next day.

One thing which pleased me about this con immediately was that being a dealer I was able to set up the night before, and when I'd finished I could circulate in the dealers room a check things out.

The next day, Feb. 14th, started rather slow but as the day wore on business picked up. What I'd heard about all of the verious types of Star Trek material that could be found at the major con proved to be everything and then some. There were Vulcan ears and even Spock masks, as well as literally hundreds of stills. Fanzines of every description, from crud to class, were vying for one's attention.

They started showing films during the day, although I attended only a handful. The film program was rather

ABOVE: WILLIAM SHATNER SURROUNDED BY DEVOTEES.

ordinary for such a large Star Trek convention as they showed only about six different Star Trek episodes (which they reran every day), the pilot to THE SIX MILLION DOLLAR MAN, the pilot to THE NIGHT STALKER, PLANET EARTH, a couple animated Star Trek episodes (complete with the absolutely horrendous toy commercials) "The Cage" (Gene Roddenberry's personal B&W print) and the Star Trek Bloopers.

The guest list was something else again though. It was headlined by William Shatner who appeared at the convention for two full days, gave two individual talks himself as well as appearing on a panel with some of the other guests, namely Gene Roddenberry, Majel Barrett, George Takei, David Gerrold and special surprise guest Robert Lansing (who played Gary Seven in the Star Trek

BELOW: ROBERT LANSING WANDERS UNANNOUNCED THROUGH THE DEALERS ROOM, SEEING THE SIGHTS OF HIS FIRST CONVENTION.

CLOSE-UP

STAR TREK
8:30
7 3 6 8 17 18

Assignment: Earth

CLOSE-UP Robert Lansing stars as Gary Seven —a messiah from another planet.

Seven, a human, has been trained by aliens to save mankind from itself. He and Isis, an alien companion, are sent to earth during its most critical period: 1968.

The pair cross paths with Captain Kirk, who demands proof of Seven's mission. At the same time, Seven faces a crisis: the launching of a sub-orbital H-bomb.

This episode, the pilot for a projected series, includes aerial footage of Cape Kennedy and the Saturn V launching. Kirk: William Shatner. Spock: Leonard Nimoy. McCoy: DeForest Kelley. Scott: James Doohan. Uhura: Nichelle Nichols. Sulu: George Takei. Chekov: Walter Koenig. (60 min.)

Guest Cast

Gary Seven ..... Robert Lansing
Roberta Lincoln ..... Terri Garr
Cromwell ..... Don Keefer
Sergeant ..... Lincoln Demyan
Colonel Riesvig ..... Morgan Jones

Robert Lansing with tab

episode "Assignment Earth"). Robert Lansing was very well received and enjoyed himself so much that he's expressed interest in attending future conventions.

Other guests included science fiction writers Isaac Asimov and Hal Clement, as well as set designer for Star Trek Bill Theiss who brought a couple dozen original Star Trek scripts with him which he auctioned off.

The guests all gave individual talks as well as appearing on the main panel. David Gerrold gave several talks and helped out the convention in many other ways as well. Even before I saw David Gerrold at the convention I'd heard of his reputation for being egotistical. After listening to his discussions of writing and succeeding as a professional writer, I realized that he had to have a larger than average ego in order for him to have succeeded as he has. The most important piece of advice he gave is "If you can possibly be discouraged, then don't be a writer, because you'll never make it." Thus it's not surprising to me that he's not meek and mild mannered, and that when somebody heckled him from the balcony behind him that he acted as if he wanted to climb up the wall and pull the guy over the railing. He also pointed out that his lack of good humor at that moment was also a combination of his tape recorder having been stolen at the con, and of two helpers who always stopped him when they saw him to check his badge, as if he wasn't recognizable to them after the first day (this was on the last day).

The panel in which the majority of the main guests appeared on was the best though. They answered questions and bantered with each other as if it was just as exciting for them to be there as it was for everyone who was in the audience. The audience for this panel was the largest one any of the programs drew as it numbered a couple thousand people and jammed the room well over capacity to such as extent that the fire marshal almost closed down the convention at that point for that very reason. People were lined up in front of the stage and blocking all the aisles and they became very distressed when informed that they had to move out of the way. Many had to be forced to move out of the way as they ignored verbal requests. This was one of the times that David Gerrold stepped in to aid as he explained the problems to the audience and asked that they co-operate.

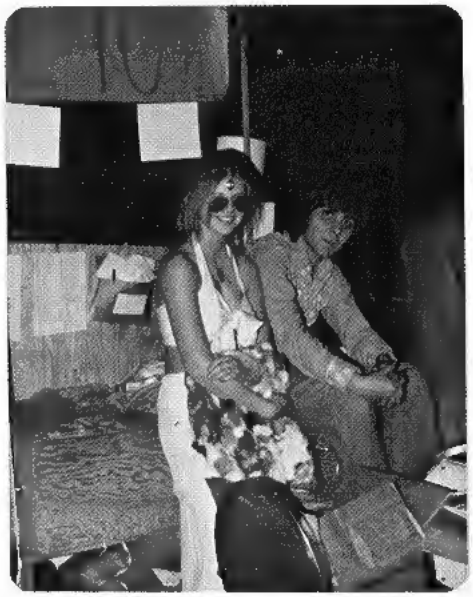
Needless to say, the turnout was rather large. The ticket sales were cut off at 7200, but there were more than this number there as someone had figured out how to counterfeit the tickets through a color zerox, but the copies were only printed on one side and thus some were tracked down by checking the back side of the ticket of as many people as possible. The turnout was larger than the Star Trek Con held the previous month in New York by Al Shuster, and dealers I talked to claimed much better sales at this con for that reason.

Most conventions have art shows, but like everything else at this con, this art show was larger than any I'd every seen. There were a couple hundred pieces of art literally crammed into what would have otherwise been a good sized room. Most of it was only of about average quality, although there were some very marvelous exceptions. There was a six foot long model of the Enterprise which someone had built by hand [SEE PICTURE] as well as a painting which was about seven feet tall by seven feet high of the Enterprise crew standing in the transporter room. It was very good and it was impossible to guess how it could have been transported without being damaged. There were also paintings and drawings of virtually anything

ABOVE: A PORTION OF THE LIFE SIZE STAR TREK PAINTING WHICH WAS ON DISPLAY AT THE CONVENTION.

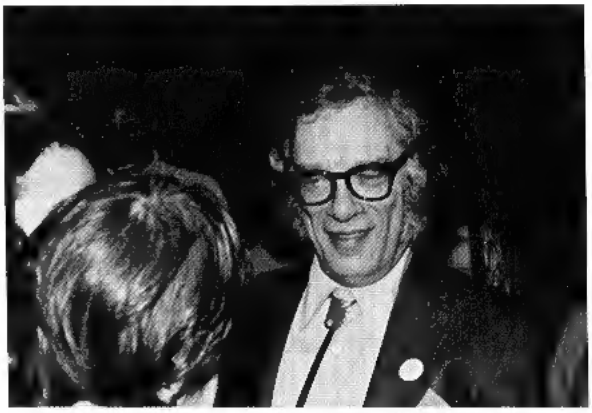
connected with Star Trek imaginable. One of the more striking displays was a set of paintings done in a mosaic style using just small squares of color for contrast, no lines, and what was amazing was that the paintings were perfect likenesses of the characters portrayed.

But if you think the art display was outsized, you should have seen the costume contest. Would you believe two hundred entries? You would if you sat with the hundreds of people who watched it for four hours. I just bobbed in on it every now and then to check it out as I was afraid that with two hundred entries I'd pass out before it was over. They had a captive audience for it though as it began at nine o'clock at nite and nothing else was happening in the con as the dealers room closed at eight. Surprisingly enough there weren't that many Spock costumes as you might expect, as many were of guest stars who had appeared on Trek as well just science fiction oriented costumes and even some that defied description. There was even one of the Horta who moved off to reveal a rock with the words "NO KILL I" etched in to it. Several of the guests comprised the judging panel, including Robert Lansing, Majel Barrett and David Gerrold. The audience found its apparently almost endless patience rewarded, though, in the entry title "Destiny". Destiny was a rather well endowed young lady who came on stage wearing scanty attire above her waist and only a see-through skirt below her waist. The male portion of the audience was very appreciative while the female portion was still denouncing it the following day. Majel Barrett also did not appreciate the costume very much as one person described her as looking so angry they thought smoke was going to come steaming out of her ears. Rumor had it that the young lady was ushered away by the local constabulary immediately following her appearance.



FANDOM'S FEMME FATALE HEIDI SAHA RELAXES IN COSTUME IN THE DEALERS ROOM JUST PRIOR TO THE FOUR HOUR FESTIVITIES.

The guests at the convention were quite friendly and made themselves fairly available to the fans for autographs. William Shatner is the only one who didn't give out autographs, which is understandable because if he had he never would have gotten away from the fans as they would have been hounding him all the time. This was demontrated when George Takei showed up at the con for immediately when he made his appearance he was besieged by fans. He took a few minutes in the dealers room to sign some autographs and then left there with hordes of fans trailing behind. George's talk was quite entertaining as he talked about what he's been doing and



ABOVE: ISAAC ASIMOV, WHO ALWAYS MADE HIMSELF AVAILABLE TO FANS FOR AUTOGRAPHS OR CONVERSATION.

about Star Trek. He mentioned that when he was in New York doing location shooting for the PBS special "Year of the Dragon" in which he starred, a young boy approached him and remarked, "On Star Trek you look so young but in person you look so old!". George found this highly amusing and began laughing, which caused everyone else to laugh has George's laugh is extremely infectious. He pointed out that when Star Trek comes back some changes may have to be made to accomodate the fact that the actors are more mature, "Or in other words we've aged." The big news at the convention was Gene Roddenberry's announcement that Paramount had finally agreed to make a Star Trek movie using the original cast, although it wouldn't be out for at least a year. Needless to say, this was greeted with wild approval. No doubt the conventions next year will be vying to obtain footage from the new movie for advance screening.

The final day of the convention was no less hectic than the previous three days. Although dealing was down drastically on the last day despite it being a national holiday, there was still much to do with a limited number of Star Trek's being screened, a large auction, as well as talks by David Gerrold and George Takei. But as all good things do, this con came to an end after just four seemingly very short days. In closing I'd like to thank my good friend Gerry Gendlin for manning my dealers table at crucial moments so that I could gain the maximum amount of enjoyment possible from the convention I'd been wanting to attend for years.